CATALOGUE

OF

THE MANUSCRIPTS AND CORRESPONDENCE

OF

ARNOLD BENNETT

SOLD IN PART

by Order of his Executor,

AND IN PART BY THAT OF

Mrs. Dorothy Cheston Bennett.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY AND CO.

G. D. Hobson, M.V.O. F. W. Warre, O.B.E., M.C. C. G. des Graz.
C. V. Pilkington.

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET W.1

On MONDAY, MAY 25th, 1936,

AT ONE O'CLOCK PRECISELY.

On View Three Days previous. Catalogues may be had

Illustrated Catalogues (6 Plates) Three Shillings.

A Printed List of all Prices and Buyers' Names of this sale can be supplied for two shillings, and for all sales at low subscription rates

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ORDER OF SALE.

The Novels	Lots	1 to 21
The Short Stories	Lots	22 to 60
The Plays	Lots	61 to 75
Journalism	Lots	76 to 98
Journals, Notebooks, etc. ...	Lots	99 to 116
Correspondence	Lots	117 to 169

FOREWORD.

SINCE the Browning Sale of 1913, no collection at all comparable with the present, of the manuscripts and intimate correspondence of a great modern literary figure, has come upon the market. And it seems unlikely that such a sale will recur: for the number of authors of repute who both scorn the typewriter and keep their own manuscripts is now few indeed, while those who receive, or having received, preserve so extraordinary a correspondence as Arnold Bennett's, are fewer still.

We have here the holograph manuscripts of eighteen novels, from his first, " A Man from the North," much laboured and corrected, to his last, clean to the unfinished page at which, late in 1930, he laid down his pen; and including, in " The Old Wives' Tale," what is probably the most famous literary manuscript of the present century. With the novels are many notebooks, drafts and other papers of great interest bearing upon their history and method of composition. Fifteen plays, some with similar notes, and a very complete series of his short stories and contributions to journalism follow, with a few highly interesting private journals.

The correspondence, which forms the concluding portion of the sale, constitutes one of the most remarkable collections of its kind ever catalogued. It preserves, by a fortunate chance, one series of Bennett's own letters to an intimate correspondent: a series covering a great part (1893-1906) of his early career and of a literary and biographical interest impossible to exaggerate. The remainder consists of letters addressed to him by a group of correspondents so distinguished and so extensive that it is difficult to find a name of note, either in the world of letters or in that of the theatre, which is missing. Joseph Conrad closes " Riceyman Steps " at 7 in the morning " after the shortest night in my experience "; John Galsworthy states his theory of writing Comedy and compares " Clayhanger " with " The Old Wives' Tale "; George Moore explains how *he* would have written " The Pretty Lady "; Bernard Shaw tells Bennett how to write a play . . . .

As a critic no less than as a writer, Arnold Bennett attracted and stimulated, in a most conspicuous manner, the best literary minds of his time. The frank intercourse of such minds is exhibited, as seldom before, in the contents of the present catalogue.

SOTHEBY & Co.

April, 1936.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it; and to put any disputed lot up again.

II. No person to advance less than 1s.; above five pounds 5s., and so on in proportion.

III. All Lots are put up for sale subject (a) to any reserve price imposed by the Seller and (b) to the right of the Seller either to bid personally or else by any one person who may be the Auctioneer.

IV. The purchasers to give in their names and places of abode, and if required, to pay down 10s. in the pound or more, in part payment of the purchase money; in default of which the lot or lots purchased may be immediately put up again and re-sold.

V. All lots are sold as shown with all faults, imperfections, and errors of description. Messrs. Sotheby & Co. act as agents; they have full discretion to refuse any bidding or to withdraw any lot or lots from the sale without in either case giving any reason: they are not responsible for errors of description or for genuineness or authenticity of any lot or for any default or defect in it, and make no warranty whatever.

VI. The lots to be taken away at the buyer's risk and expense immediately after the conclusion of the sale; in default of which Messrs. Sotheby & Co. will not hold themselves responsible if the same are lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the purchaser, and subject to a charge for warehousing. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they may then be sold immediately, either publicly or by private treaty, without any notice being given to the defaulter.

VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good any loss arising from the re-sale, together with the charges and expenses in respect of both sales.

To prevent confusion no purchases can be claimed or removed during the sale.

Messrs. SOTHEBY & Co. are prepared to execute bids, and in addition to advise intending purchasers as far as possible, if requested by them to do so, without making any charge for either service. Lots will be procured as cheaply as is permitted by other bids or reserves, if any.

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In sending Commissions this Catalogue may be referred to as "BENATUS"

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CHAPTER I

IN THE SQUARE

These two girls, Constance and Sophia Baines, paid no heed to the manifold interest of their situation, of which indeed, they had never been conscious. They were, for example, established almost precisely on the fifty third parallel of latitude. A little way to the north of them, in the recesses of a hill famous for its religious orgies, rose the river Trent, the calm and characteristic stream of middle England. Somewhat further northwards, in the near neighbourhood of the highest public house in the realm, rose two other rivers, the Dane and the Dove, which, quarrelling in early infancy, turned their backs on each other, and, the one by favour of the Weaver and the other by favour of the Trent, watered between them the whole width of England and poured themselves respectively into the Irish Sea and the German Ocean. What a county of modest unnoticed rivers! What a natural, simple county, content to fix its boundaries by these tortuous island-brooks with their comfortable names, — Trent, Mease, Dove, Tern, Dane, Dee, Stour, Tame, and even the hasty Severn! Not that the Severn is suitable to the county! In the county excess is deprecated. The county is happy in not existing remark. It is content that Shropshire should possess that swollen bumph the Wrekin, and that the staggering wildness of the Peak should lie over its border. It does not desire to be a pancake like Cheshire. It has everything that England has, including thirty miles of Watling Street; and England can show nothing more beautiful and nothing uglier than the works of nature and the works of man to be seen within the limits of the county. It is England in little. Lost in the midst of England, unsung by starchers after the extreme; perhaps occasionally somewhat sore at this neglect; but how proud in the instinctive arrogance of its representative features and traits!

Constance and Sophia, busy with the intense preoccupations

Lot 1 (*reduced*).
The first page of "The Old Wives' Tale."

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DAY OF SALE.

Monday, May 25th, 1936.

THE NOVELS: ORIGINAL MANUSCRIPTS AND NOTE BOOKS.

The Property of Mrs. Dorothy Cheston Bennett.

LOT 1.

THE OLD WIVES' TALE, THE ORIGINAL HOLOGRAPH MANUSCRIPT, 655 *ll.*, 4*to*, *bound in* 2 vol., *titles in red and blue within ornamental frames*: "The Old Wives' Tale, The First and Last Writing. In Four Books. Volume One. Books 1 & 2 [Volume Two. Books 3 & 4] A.B. 1908,"

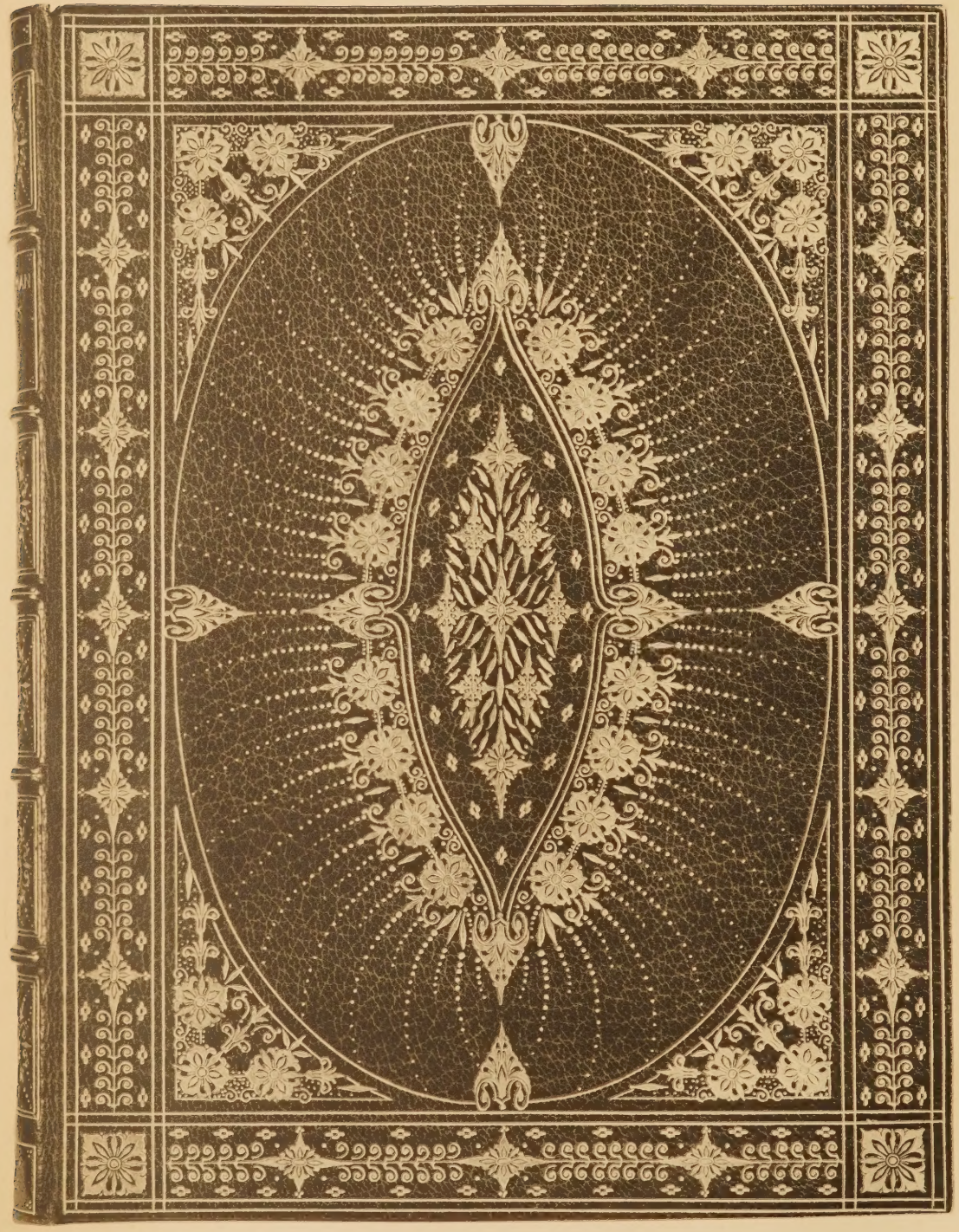
Lot 1 *continued*

chapter initials in red, green crushed levant morocco, gilt tooled, borders of leafy sprays round sides and large rose-shaped centre decoration, panelled backs, g.t. by Bagguley, in 2 *cloth cases*

*** THE MOST FAMOUS LITERARY MANUSCRIPT OF THE PRESENT CENTURY. The following is extracted from the note written by the Author for the facsimile edition of the MS. published in 1927 :—

"I made a number of experiments with the object of forming a 'hand' suitable to myself. The result was discouraging, though I tried honestly to imitate the inimitable finest models. At length, in the English manner, I reached a compromise, which is to be seen in this book. . . . I then decided to write a whole book in this hand. Unfortunately perhaps, the book happened to be a long one. I estimated that it would amount to two hundred thousand words ; and the estimate proved to be accurate. . . . Of course if your manuscript is to have even the most modest pretensions to calligraphic decency, you must know all the time exactly what you are about to do ; otherwise a regular mess will ensue. It will be noticed that now and then in the writing of 'The Old Wives' Tale' something rather like a regular mess did ensue, consequence of not have absolutely decided in advance just what I wanted to write, and in what order, and how. The reader, however, sees the worst of these messes; no page, so far as I remember, was destroyed and rewritten... The hand here displayed can be written as fast as an ordinary hand, and far faster than my thoughts will flow. So that the adoption of it led to no delays. The actual writing occupied less than eight months (average output: a thousand words a day) ; but the composition was spread over a longer period, being interrupted by other work . . . A.B."

[*See* ILLUSTRATION.]



LOT 5 (*reduced*).
The binding, by Bagguley, of the manuscript of "Riceyman Steps."

2 " CLAYHANGER," THE ORIGINAL HOLOGRAPH MANUSCRIPT, 160,800 *words on* 850 *ll. sm.* 4*to, bound in* 4 vol. *with title page in red to each volume* : "Clayhanger. The first and last writing. Book I. His Vocation. Begun the fifth day of January, finished the seventh day of February 1910. At Brighton . . . Book II. His Love. Begun the fourteenth of February, finished the twenty-sixth of March 1910. At Brighton & Vevey . . . Book III. His Freedom. Begun the fourteenth day of April, finished the fourteenth day of May 1910. At Florence. . . . Book IV. His Start in Life. Begun the thirtieth of May finished the twenty third of June 1910. At Fontainebleau. A.B. (*monogram*)," *half calf, g.t.*

3 " HILDA LESSWAYS," THE ORIGINAL HOLOGRAPH MANUSCRIPT, *untitled,* 100,000 *words on* 523 *ll. sm.* 4*to, bound in* 3 vol., *half calf, g.t.* [1911]

4 " THESE TWAIN," THE ORIGINAL HOLOGRAPH MANUSCRIPT, *untitled,* 127,200 *words on* 441 *ll. sm.* 4*to, bound in* 2 *vol., half calf, g.t.* [1916]

5 " RICEYMAN STEPS," THE ORIGINAL HOLOGRAPH MANUSCRIPT, 243 *ll.* 4*to, with title-page in red and black* : " Riceyman Steps. The First and Last Writing. Begun 10-10-22. Finished 17-3-23. A.B. (*monogram*) London, 75 Cadogan Sqre. S.W." *dark blue crushed levant morocco, elaborately gilt tooled, borders and large oval centre decoration, g.t. by Bagguley, in cloth case*

[*See* ILLUSTRATION.]

6 " ELSIE AND THE CHILD," THE ORIGINAL HOLOGRAPH MANUSCRIPT, 108 *ll. sm.* 8*vo,* with title-page : " Elsie & the Child. The first and last writing. 15-I-24 14-II-24. A.B. [*monogram*] London, 75 Cadogan Square, S.W.1," *blue crushed levant morocco, gilt tooled, corner pieces and centre ornament, g.t. by Bagguley, in cloth case*

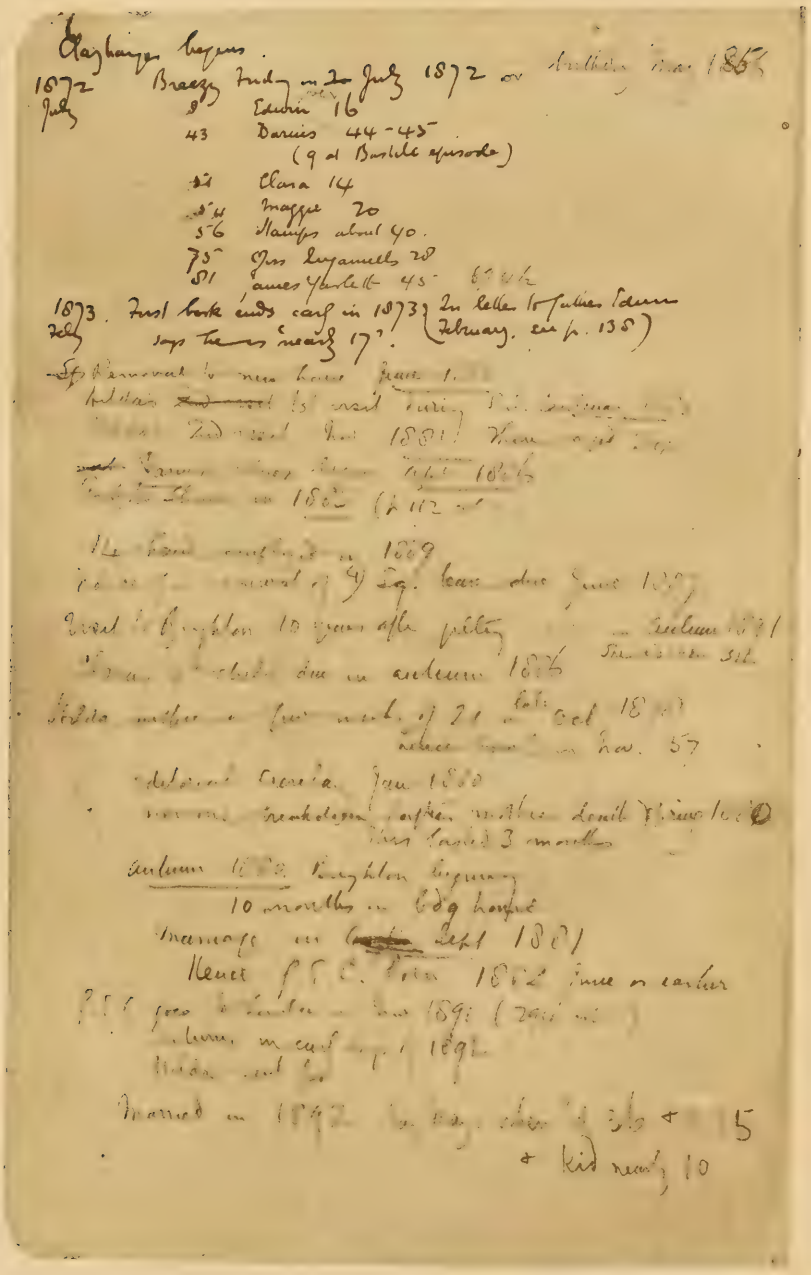
The Property of the Executor.

7 THE OLD WIVES' TALE: "Note," written for the Facsimile Edition of the MS. published in 1927, HOLOGRAPH (*signed initials*) 1 *p.* 4*to.* *dated*: "*Dardanelles,* 8. 5. 27"

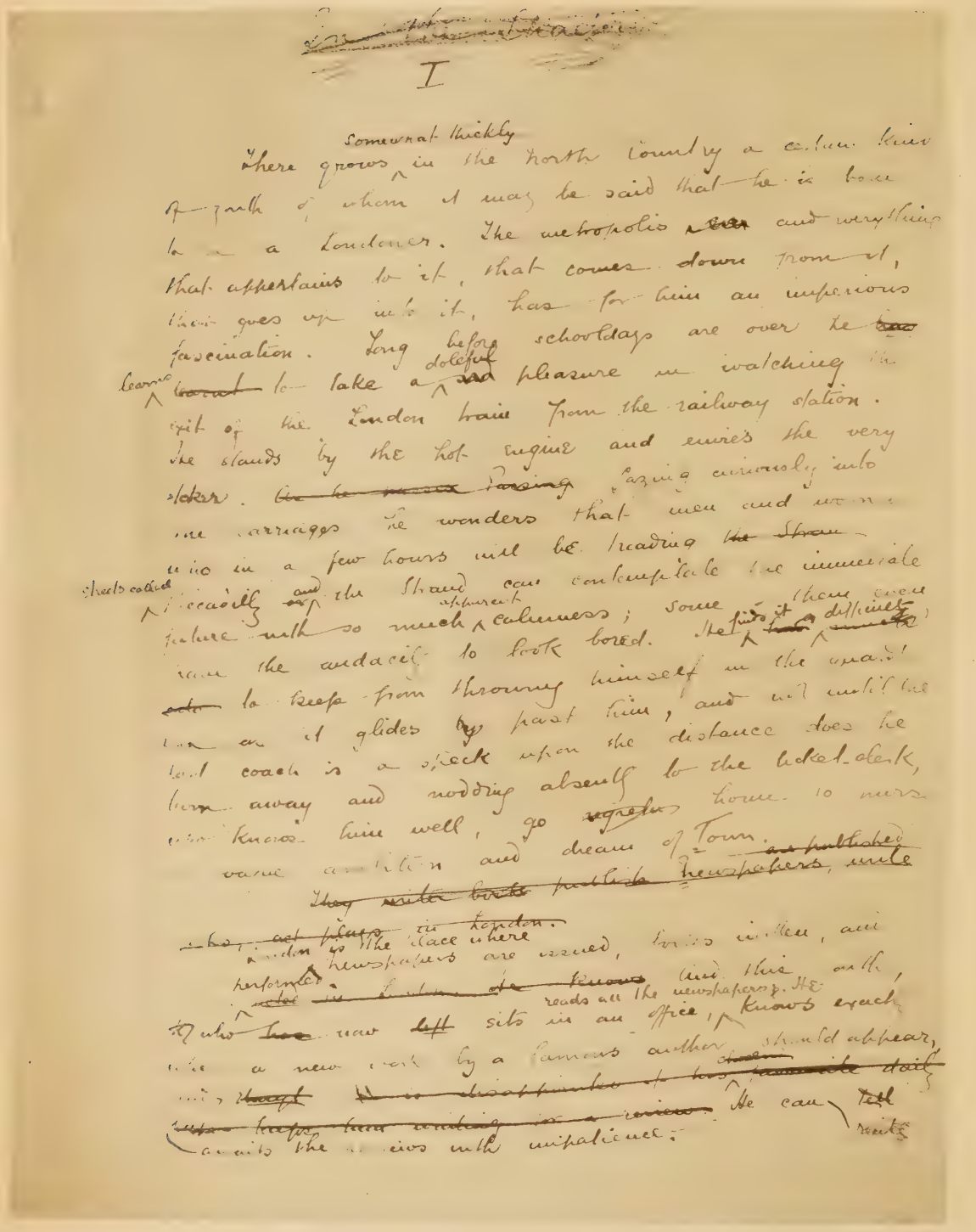
8 "HILDA LESSWAYS," NOTES FOR THE NOVEL, written between 1st & 15th June 1911, HOLOGRAPH, *on* 89 *ll. of a pocket-book,* 12*mo, leather*

9 "THESE TWAIN": NOTES FOR THE NOVEL, HOLOGRAPH, containing detailed chronologies, indexes of persons and events in the previous Clayhanger books, snatches of dialogue, ideas for development, e.g., "*Feeling of lying in bed late in morning, convalescent, and hearing Hilda in next room going quietly about doing things—soothing noises, etc.* (*Good Friday Cannes* 1912 *after a very bad headache*)" *&c., with similar notes for "The Lion's Share," written in a minute hand, mostly in pencil, on* 64 *ll. of an* 8*vo pocket-book, leather*; and "Editorial Introduction" to the Novel, HOLOGRAPH, *on* 5 *ll.* 4*to, undated*

[*See* ILLUSTRATION.]

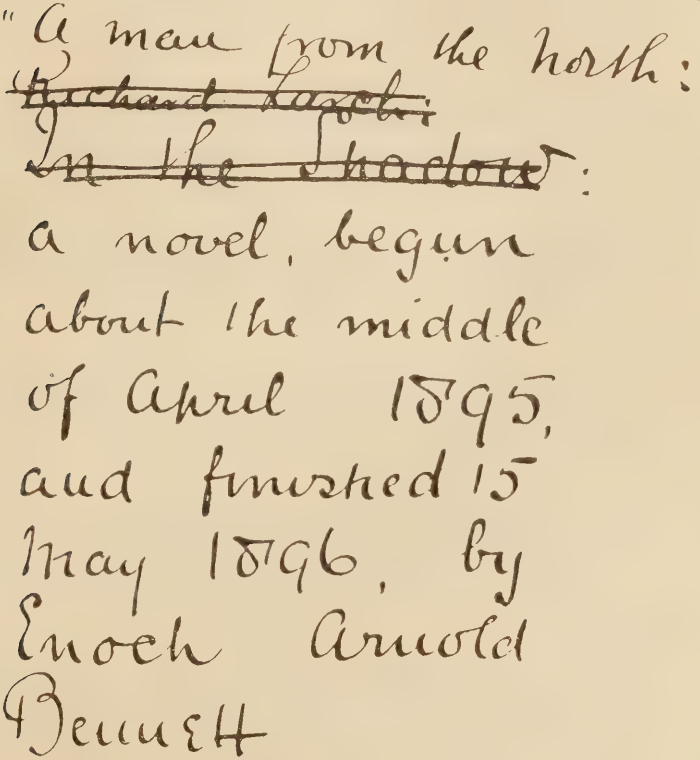


LOT 9.
A page of a note-book.



Lot 10.
The first page of Arnold Bennett's first novel.

10 "A MAN FROM THE NORTH," HOLOGRAPH, *with title*: "A man from the North: a novel, begun about the middle of April 1895, and finished 15 May 1896, by Enoch Arnold Bennett. 6 Victoria Grove, Chelsea, S.W." 212 *ll. sm. 4to, half calf*



** Arnold Bennett's first novel and containing much more re-writing than is found in the later ones. The reproduction shows two changes in the proposed title.

[*See* ILLUSTRATION.]

11 ["THE PRICE OF LOVE"] HOLOGRAPH (*untitled*), 486 *ll. sm. 4to, dark green levant morocco, gilt inner borders, g.t. by Bagguley* [1912-13]

** Included in the lot are NOTES FOR THE NOVEL, HOLOGRAPH, *written, mostly in pencil, on* 26 *pp. of an 8vo pocket-book, leather* [1912]

12 "THE LION'S SHARE," HOLOGRAPH, 591 *ll.* 4*to, bound in* 2 vol. *with titles in red*: "*The Lion's Share the first and last writing. Vol. I begun* 2*nd April finished* 6*th May . . . Vol II begun* 22*nd. Sept*r. *finished* 1*st. Dec*mbr . . . 1915 *Comarques," half red levant morocco, g.t. by Bagguley* 1915

13 ["THE ROLL CALL"] HOLOGRAPH (*untitled*), *some chapter headings in red,* 424 *ll.* 4*to, pencil note on p.* 1 "*begun* 10. 10. 16," *red levant morocco gilt, g.t. by Bagguley* 1916-17

⁂ Included in the lot are NOTES FOR THE NOVEL, HOLOGRAPH, *written, mostly in pencil, on about* 130 *pp. in* 3 *Pocket-Books,* 8*vo and* 12*mo* [1916]; Pencil Draft of the Title page, &c.

14 ["MR. PROHACK"] HOLOGRAPH (*untitled*), 99,700 *words,* 335 *ll.* 4*to, brown levant morocco, gilt inner borders, g.t. by Bagguley dated*: "11. 10. 20—16. 6. 21"

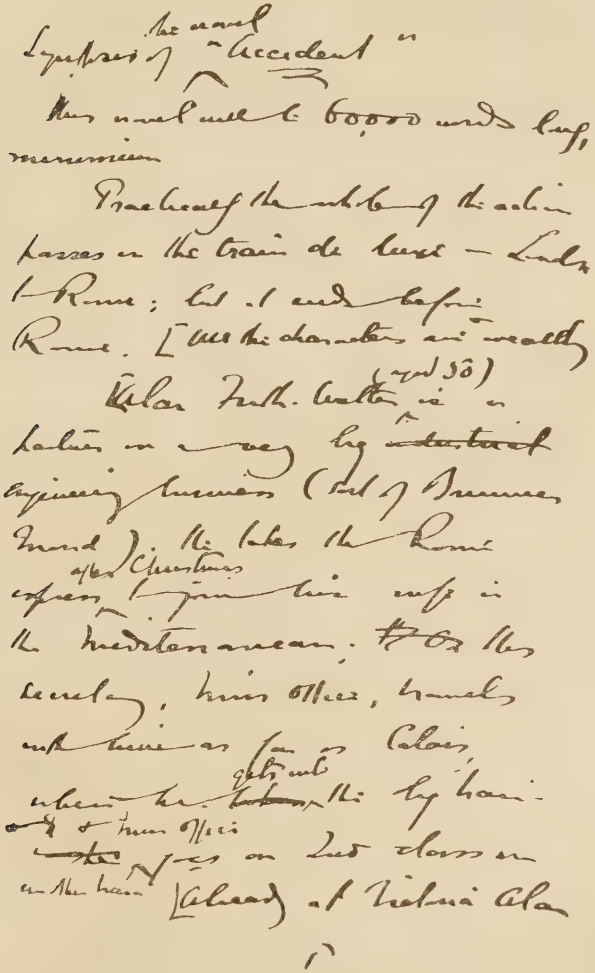
15 "LILIAN," HOLOGRAPH, *closely written on* 80 *ll.* 4*to, green levant morocco, gilt inner borders, g.t. by Bagguley dated*: "*Begun* 3.30 *p.m. Sunday* 4. 12. 21 *Nice— Finished Cannes* 10 *a.m.* 24. 5. 22"

16 "LORD RAINGO," HOLOGRAPH, 130,200 *words,* 658 *ll. sm.* 8*vo, bound in* 3 vol. *green crushed levant morocco, gilt borders, g.t. by Bagguley, in cloth case, dated*: 13. 5. 25—5.20 p.m. 26. 1. 26. *Rome Hôtel de Russie*

⁂ Included in the lot are a SYNOPSIS of the Novel from Chapter 69 to the end, HOLOGRAPH, 9 *ll.* 4*to,* and a set of detailed Notes (*in pencil, and partly in shorthand*) dealing with the medical aspects of Lord Raingo's illness and death, *on* 8 *ll.* 4*to*

17 "THE VANGUARD" [published as "THE STRANGE VANGUARD"] HOLOGRAPH, 81,100 *words,* 330 *ll., sm.* 8*vo, bound in* 2 vol. *blue levant morocco, gilt panelled sides with tooled corner pieces, g.t. by Bagguley, in a cloth case* (*note on p.* 1: "*The first writing was begun at Rome,* 8. 2. 26") *dated*: *Claridges, London,* 27. 5. 26— *Amberley* 8. 8. 1926

18 "ACCIDENT," HOLOGRAPH, 67,400 *words,* 180 *ll.* 4*to, brown crushed levant morocco, gilt tooled cornerpieces and large rose-shaped centre decoration, g.t. by Bagguley, in cloth case dated: London,* 26. 11. 26. 11 *a.m.*—19. vii, 27, 7 p.m.



** Included in the lot are a very remarkable JOURNAL (*see reproduction above*) of the conception and actual writing of the Novel, *closely written on* 44 *pp. sm.* 8*vo, dated* 9. 11. 26—25. 1. 27, *unbound,* UNPUBLISHED; and a SYNOPSIS of the Novel, *written on* 13 *ll.* 12*mo, from a Note-pad, unbound, both* HOLOGRAPH

19 " VENUS RISING FROM THE SEA," HOLOGRAPH, *title and initials in red,* 23,200 *words,* 98 *ll. 8vo, in a loose-leaf note-book, leather* *dated* : 24. 4. 1929—14. 5. 1929

20 " IMPERIAL PALACE," HOLOGRAPH, 241,300 *words,* 1249 *ll. sm. 8vo, bound in* 6 vol., *red crushed levant morocco, gilt tooled backs and inner borders, g.t. by Bagguley*
dated : " *London* 25. 9. 29. 3.30 p.m.—5. 7. 30. 8 p.m."

** Included in the lot are NOTES FOR THE NOVEL, HOLOGRAPH, (*mostly in pencil*) *on* 220 *pp. of* 3 *Pocket-Books,* 12*mo, leather,* DICTIONARY OF CHARACTERS, HOLOGRAPH, *on* 45 *pp. of an 8vo Note Book, leather,* and a small parcel of Material collected for the writing of the Novel, including Papers relating to Hotel Organization, Menus, Typescripts of Lectures to Wine Waiters, Examination Papers set for Laundrymen, &c., *some with autograph notes*

21 THE LAST NOVEL, UNFINISHED, UNTITLED, AND UNPUBLISHED, HOLOGRAPH, 31,780 *words on* 205 *ll.* (3 4*to writing pads*), dated at the beginning " 25. 11. 90 " (*for* 1930) and at end " 26. 12. 30 "; with a Pocket Book, containing notes for the Novel, *on* 36 *pp.* 12*mo, leather*

[*See* ILLUSTRATION.]

first that Tommy accepted his statements with reserve, and heard that Tommy was offended by the rebuke. Roland thought: "Is this a quarrel? Is it a eroticism? ... Have I the right." [illegible] some unintelligible creature. Just twinkle the light on. Let him see Tommy's face was stiff and white with hatred.
very." [They did not shake hands. They were too intimate to feel under the necessity of shaking hands at any time. Nevertheless, Roland would have preferred that on this occasion they should shake hand. No, he wouldn't have preferred it. He had no desire to shake hands with the man, so coarse and so self-complacent.

["See you soon," Tommy called in a very audible whisper from the foot of the stairs. The front door shut. Roland climbed the stairs light and re-entered his parlour. Despite the open window the atmosphere in there was intolerable.

LOT 21.

The last page of Arnold Bennett's last (unfinished) novel.

THE SHORT STORIES: ORIGINAL MANUSCRIPTS.

22 "THE YACHT," HOLOGRAPH, 5,300 words, 10 *ll.* 4*to, signed, unbound* *dated*: 14-19. 9. 20

23 "THE MYSTERIOUS DESTRUCTION OF MR. APPLE," HOLOGRAPH, 6,200 words, 9 *ll.* 4*to, signed, unbound* *dated*: 4-15. 11. 20

24 "MR. JACK HOLLINS AND DESTINY," HOLOGRAPH, 6,000 words, 10 *ll.* 4*to, signed, unbound* *dated*: 2-5. 3. 21

25 "THE FISH," HOLOGRAPH, 5,820 words, 10 *ll.* 4*to, signed, unbound* *dated*: 28. 6. 21—5. 7. 21

26 "THE PERFECT GIRL," HOLOGRAPH, 5,400 words, 10 *ll.* 4*to, signed, unbound* *dated*: 19—29. 7. 21

27 "WHAT MEN WANT," HOLOGRAPH, about 2,100 words, 5 *ll.* 4*to, signed, unbound* *dated*: 9—10. 10. 23

28 "OUTSIDE AND INSIDE," HOLOGRAPH, 4.900 *words,* 6 *ll.* 4*to, signed, unbound* *dated*: 8. 11. 23

29 "HOUSE TO LET," HOLOGRAPH, 5,100 words, 6 *ll.* 4*to, signed, unbound* *dated*: 11—15. 3. 24

30 "THE GREAT HUNTRESS," HOLOGRAPH, 5,100 words, 6*ll.* 4*to, signed, unbound* *dated*: 26. *II.* 24—5. *IV.* 24

31 "THE TOREADOR," HOLOGRAPH, 5.700 words, 7 *ll.* 4*to, signed, unbound* *dated*: 11-17. 6. 24

32 "THE EPIDEMIC," HOLOGRAPH, 4,500 words, 6 *ll.* 4*to, signed, unbound* *dated*: 19-23. 6. 24

33 "THE UMBRELLA," HOLOGRAPH, 5,100 words, 6 *ll.* 4*to, signed, unbound* *dated*: 25-29. 6. 24

34 "MIDDLE AGED," HOLOGRAPH, 5,200 words, 7 *ll.* 4*to, signed, unbound* *dated*: 27-30. 7. 24

35 "DEATH, FIRE AND LIFE," HOLOGRAPH, 34 *ll.* 12*mo, dated at end*: "1-3-25," *green levant morocco gilt, g.t. by Bagguley* 1925

36 "CLARIBEL," HOLOGRAPH, 30 *ll.* 12*mo, dated*: 17-4-25—23-4-25," *brown levant morocco gilt, g.t. by Bagguley* 1925

37 "WHAT I HAVE SAID I HAVE SAID," HOLOGRAPH, 29 *ll.* 12*mo, dated*: "26-4-25—30-4-25," *brown levant morocco gilt, g.t. by Bagguley* 1925

38 "TIME TO THINK," HOLOGRAPH, 4,860 words, 10 *ll.* 4*to, signed, unbound* *dated* 2—5. 7. 25

39 "ONE OF THEIR QUARRELS," HOLOGRAPH, 5,400 words, 7 *ll.* 4*to, signed, unbound* *dated*: 5—9. 9. 25

40 "THE CORNET-PLAYER," HOLOGRAPH, 4,700 words, 6 *ll.* 4*to, signed, unbound* *dated*: *London* 10—13, 9. 25

41 "THE WOMAN WHO STOLE EVERYTHING," HOLOGRAPH, 106 *ll.* 12 *mo, dated*: "75 *Cadogan Sq.* 20. 7. 26—11. 8. 26"; *purple levant morocco gilt, g.t. by Bagguley* 1926

42 "A VERY ROMANTIC AFFAIR," HOLOGRAPH, 35 *ll.* 12*mo. dated*: "75 *Cadogan Square.* 14. 8. 26—20. 8. 26," *red levant morocco gilt, g.t. by Bagguley* 1926

43 "MURDER!" HOLOGRAPH, 5,800 words, 12 *ll.* 4*to, signed, unbound* *dated*: *London* 15—19. 10. 26

44 "THE HOUSE OF THE CATS," HOLOGRAPH, 5,600 words, 12 *ll.* 4*to, signed, unbound* *dated*: *Cortino d'Ampezzo* 31. 1. 27—5. 2. 27

45 "THE HAT," HOLOGRAPH, 5,410 words, 12 *ll.* 4*to, signed, unbound* *dated*: *London,* 30. 3. 27—1. 4. 27

46 "THE PEACOCK," HOLOGRAPH, 5,800 *words,* 15 *ll.* 4*to, signed, unbound* *dated*: *London,* 5—9. 4. 27

47 "UNDER THE HAMMER," HOLOGRAPH, 5,600 words, 12 *ll.* 4*to, signed, unbound* *dated*: *St. Leonards* 29. 8. 27—4. 9. 27

48 "THE WIND," HOLOGRAPH, 6,600 words, 15 *ll.* 4*to, signed, unbound* *dated*: *London,* 2-28. 10. 27

49 "THE FIRST NIGHT," HOLOGRAPH, about 5,800 words, 11 *ll.* 4*to, signed* (*the last leaf headed "add," and written* 6 *months later*), *unbound* *dated*: *London* 13-12. 27—7. 6. 28

50 "HONOUR," HOLOGRAPH, 5,600 words, 11 *ll. 4to, signed, unbound* *dated*: *London* 21-30. 11. 27

51 "THE SEVEN POLICEMEN," HOLOGRAPH, 5,873 words, 10 *ll. 4to. signed, unbound* *dated*: *London,* 7-20. 1. 28

52 "MYRTLE AT 6 A.M.", HOLOGRAPH, 32 *ll. 12 mo, dated*: *London* 16. 10. 25—21. 10. 28, *green levant morocco gilt, g.t. by Bagguley* 1928

53 "STRANGE AFFAIR AT A HOTEL," HOLOGRAPH, 5,750 *words,* 22 *pp. 8vo, unsigned, unbound* *dated*: *London* 29. 12. 28—1. 1. 29

54 "THE NIGHT VISITOR," HOLOGRAPH, 5,550 words, 12 *ll. 4to, signed, unbound, dated*: "*London,* 20-24. 2. 29 (*But I was laid up one whole day with an influenza cold.*)"

55 "THE UNDERSTUDY," HOLOGRAPH, 6,500 words, 11 *ll. 4to, signed, unbound* *dated*: *London,* 20-24. 3. 29

56 "THE SECOND NIGHT," HOLOGRAPH, 5,700 words, 14 *ll. 4to, signed, unbound* *dated*: *London,* 3—7. 3. 29

57 "DREAM," HOLOGRAPH, 5,030 words, 9 *ll. sm. folio, signed, unbound* *dated*: *London* 3—6. 9. 29

58 "BACCARAT," HOLOGRAPH, 5,450 *words,* 8 *ll. sm. folio, signed, unbound* *dated*: *London,* 8-12. 9. 29

59 SHORT STORY, *untitled,* beginning: "Mr. Saxton Seaforth was paying an afternoon call," HOLOGRAPH, *about* 6,500 *words, on* 42 *ll. 4to, unbound* *dated*: *London,* 7-18. 10. 30

60 THE LAST SHORT STORY WRITTEN BY ARNOLD BENNETT, *not titled,* 5,600 words, *on* 27 *pp. large 8vo, boards, covered with decorated paper* *dated*: *Paris* 12-16. 1. 31

** UNPUBLISHED. This amusing story tells, in the first person, how the author met at a coffee-stall a man who, from an opposite window, had seen him doing his early morning physical jerks; how he was mistaken for his own valet; how he was induced to accompany the man to his home, and there, clad in pyjamas of priestly magnificence, to repeat the exercises, in the presence of the man's Malayan wife, who believed them to be a religious rite performed against the Demons responsible for London's winter weather.

THE PLAYS: ORIGINAL MANUSCRIPTS.

61 "THE ALARM," a Futurist Play in one act and five minutes, HOLOGRAPH, *signed, in pen and pencil on* 14 *ll. sm.* 4*to*
31 May, 1914

62 ["INSTINCT"] HOLOGRAPH (*untitled*), 101 *ll.* 4*to, red levant morocco, gilt inner borders, g.t. by Bagguley*
dated: 13. 4. 16—16 July 1916

63 ["THE TITLE"] HOLOGRAPH (*untitled*), 120 *ll.* 4*to, half red levant morocco, g.t. by Bagguley*
dated: 23. 3. 18/5. 4. 18——8. 5. 18

64 ["JUDITH"] HOLOGRAPH (*untitled*), 126 *ll.* 4*to* (*including* 6 *ll. of Notes, "not for the Lord Chamberlain," concerning the Play, Characters, Scenery and Costume, Style and Language;* the Lord Chamberlain's License, 4 Mar. 1919; &c.), *red levant morocco, g.t. by Bagguley*
dated: 5. 1. 19—27. 1. 19

65 "JUDITH," LIBRETTO IN ONE ACT, founded on the Apocryphal Book of "Judith," HOLOGRAPH, *signed,* 35 *ll., sm.* 4*to*
dated: 16-17. 8. 24

66 ["BODY AND SOUL"] HOLOGRAPH (*untitled*), 170 *ll.* 4*to, maroon levant morocco, gilt inner borders, g.t. by Bagguley*
dated: 4. 7. 19—12. 8. 19

67 ["THE BRIGHT ISLAND"], HOLOGRAPH (*untitled*), 169 *ll.*, 4*to, green levant morocco, gilt inner borders, g.t. by Bagguley*
dated: 16. 1. 20—18. 4. 20

68 "THE LOVE MATCH," HOLOGRAPH, 149 *ll.* 4*to, dark blue levant morocco, gilt inner borders, g.t. by Bagguley*
dated: "1. 7. 20—31. 7. 20"

69 "MR. PROHACK, A PLAY"; Act I, 55 *ll.* HOLOGRAPH; Act II, 59 *ll.* HOLOGRAPH; Act III, 60 *ll.* HOLOGRAPH and 17 *ll. corrected typescript, dated* 25. 11. 24—6. 12. 24, *unsigned,* with an earlier version (incomplete) 212 *ll.* HOLOGRAPH, *dated* 7. 7. 23—6. 4. 24, *and a small parcel of preliminary notes, fragments, etc.* 4*to*

70 "FLORA," Rough Draft, with second and third writings of some portions, HOLOGRAPH, and corrected typescript, with many autograph revisions, of the complete play, bound in 1 vol., 271 *ll.* HOLOGRAPH and 164 *ll.* corrected typescript, 4 *to, calf, g.t. by Bagguley* *dated*: 17. 9. 24—31. 3. 25

71 "PICCADILLY," THE SCENARIO FOR THE FILM, HOLOGRAPH, 74 *ll. 8vo, red levant morocco gilt, g.t. by Bagguley, dated*: "*London* 11—24. 5. 28," with the ORIGINAL DRAFT, HOLOGRAPH, 24 *ll. 4to, unbound, dated*: "*London* 13. 4. 25"; and the MS., HOLOGRAPH, *in pen and pencil,* of the Captions, 11 *ll. 4to, unbound, undated*

72 "PUNCH AND JUDY," THE SCENARIO FOR THE FILM, 128 *ll.*, HOLOGRAPH, *and 2 ll. of typescript, 4to, half blue levant morocco, g.t. by Bagguley* *dated*: *London,* 12. 11. 28—17. 12. 28

73 ["THE RETURN JOURNEY"] HOLOGRAPH (*untitled*), 137 *ll. 4to, brown levant morocco, gilt panelled sides with delicately tooled corner pieces, g.t. by Bagguley, in cloth case* *dated*: *London* 7. II. 28. 11 a.m.—21. 6. 28

74 "PLAY UNCHRISTENED, IN THREE ACTS. BY ARNOLD BENNETT," HOLOGRAPH, 118 *ll. 4to, in 2 loose-leaf covers, dated*: "*London,* 30. 1. 29—13. 6. 29," and Notes for the Play, *written on 32 pp. of a small Pocket-Book*

75 "DON JUAN DE MARANA," the libretto for the Opera, in Four Acts, with re-writings of Acts I and II, 60 *ll.* HOLOGRAPH, 4*to*; the original writings of Act I and II, *very extensively altered by Eugene Goosens* (*who composed the music*), *with* 3 *A.L.s. from him concerning the alterations,* and Typescript of the finished version *dated*: *London* 20. 9. 30—3. 10. 30

** Included in the lot are NOTES FOR THE PLAY, HOLOGRAPH, *written on 26 pp. of an 8vo Pocket-Book, leather*

JOURNALISM: ORIGINAL MANUSCRIPTS.

76 ARTICLES. THE ORIGINAL AUTOGRAPH MSS., *signed,* of 7 miscellaneous Articles contributed by Arnold Bennett to various Journals from 1912 to 1915, *on* 45 *ll.* 4*to*

77 THE GREAT WAR. THE ORIGINAL AUTOGRAPH MSS. OF 189 ARTICLES DEALING WITH THE WAR AND WAR-TIME CONDITIONS, contributed by Arnold Bennett to various Journals, from 1914 to 1918, including a series of 134 (mostly signed) written for the "DAILY NEWS," 15 for "LLOYD'S NEWS," and the "Observations" for the "New Statesman" (under the pseudonym "Sardonyx"), *the whole covering about* 730 *pp.* 4*to, written in a minute hand,* with Typescripts of 30 Articles

78 ARTICLES. THE ORIGINAL AUTOGRAPH MSS., *signed,* of 11 Miscellaneous Articles contributed by Arnold Bennett to various Journals during 1916 (including 3 long articles on "The Story-Teller's Craft") *on* 60 *ll.* 4*to*

79 ARTICLES. THE ORIGINAL AUTOGRAPH MSS., *signed,* of 8 Miscellaneous Articles contributed by Arnold Bennett to various Journals from 1917 to 1919, *on* 28 *ll.* 4*to*

80 "WOMEN TO-DAY AND TO-MORROW," HOLOGRAPH, *about* 55,000 *words,* 136 *ll.* 4*to, green levant morocco, gilt back and inner borders, g.e. by Bagguley* *dated*: 1. 3. 19—2. 6. 19

81 "SOME IMPRESSIONS OF PORTUGAL," THE ORIGINAL AUTOGRAPH MS., *signed, closely written on* 65 *pages* 8*vo* (*from a loose-leaf note-book*), *unbound* *February* 1920

82 ARTICLES. THE ORIGINAL AUTOGRAPH MSS., *mostly signed,* of 18 Articles dealing with the Theatre and other topics, contributed by Arnold Bennett to various Journals in 1920 and 1921, *on* 40 *ll.* 4*to*

83 "THINGS THAT HAVE INTERESTED ME," [extracted from the Journal for Sept. 1908], HOLOGRAPH, 28 *pp.* 4*to*
28 May 1921

84 "How to make the Best of Life," the original Autograph MSS., *signed,* of a series of 10 Articles, *about* 40,000 *words,* 61 *ll.* 4*to* 22 Aug. 1921—21 May 1922

85 Articles. The original Autograph MS. (*unsigned*) of the Article on James Joyce's "Ulysses," 6 *pp.* 4*to,* 21-24 April 1922, etc., written in 1922 (12 *pp.* 4*to*)

86 Articles. The original Autograph MSS., *signed,* of 26 Articles, contributed by Arnold Bennett to "John Bull," during 1922, *on* 28 *ll.* 4*to*

87 Articles. The original Autograph MSS., *signed,* of 20 Articles, contributed by Arnold Bennett to "John Bull" and other Journals during 1923, *on* 3 *ll.* 8*vo and* 23 *ll.* 4*to*

88 "The Pleasures of Life," the original Autograph MSS., *mostly signed,* of a series of 10 Articles, *about* 40,000 *words, the first two articles very neatly written on* 45 *ll. sm.* 8*vo, the remainder on* 43 *ll.* 4*to* 14 May 1923—21 Feb. 1924

89 "Spanish Impressions," the original Autograph MSS, *signed,* of 5 Articles [contributed to the "Daily Express"], 6000 *words,* 12 *ll.* 4*to* 12-21 April 1924

90 Articles. The original Autograph MSS., *signed,* of 15 Articles contributed by Arnold Bennett to various Journals during 1924, *on* 35 *ll.* 4*to*

91 Articles. The original Autograph MSS., *signed,* of 15 Articles contributed by Arnold Bennett to the "Sunday Pictorial," "Home Chat," etc., during 1925 (including "My Religious Experience," and "The most Thrilling Moment of my Life"), *on* 43 *ll.* 4*to*

92 Articles. The original Autograph MSS., *signed,* of 26 Articles contributed by Arnold Bennett to various Journals, from May 1925 to Dec. 1926 (including the one on *The Tale of Two Cities*), *covering about* 83 *pp.* 4*to, written in a minute hand*

93 "BOOKS AND PERSONS," THE ORIGINAL AUTOGRAPH MSS., *signed,* OF 205 ARTICLES BY ARNOLD BENNETT CONTRIBUTED TO THE "EVENING STANDARD" FROM 1926 TO 1931, *written in a minute hand and covering about* 405 *pp.* 4*to, dated from Annecy, Antibes, Athens, Cortina, Eremitaggio, Garda, Hamburg, "Off Dalmatian Coast," Le Touquet, London, St. Buryan, St. Cast, St. Leonards, &c.*

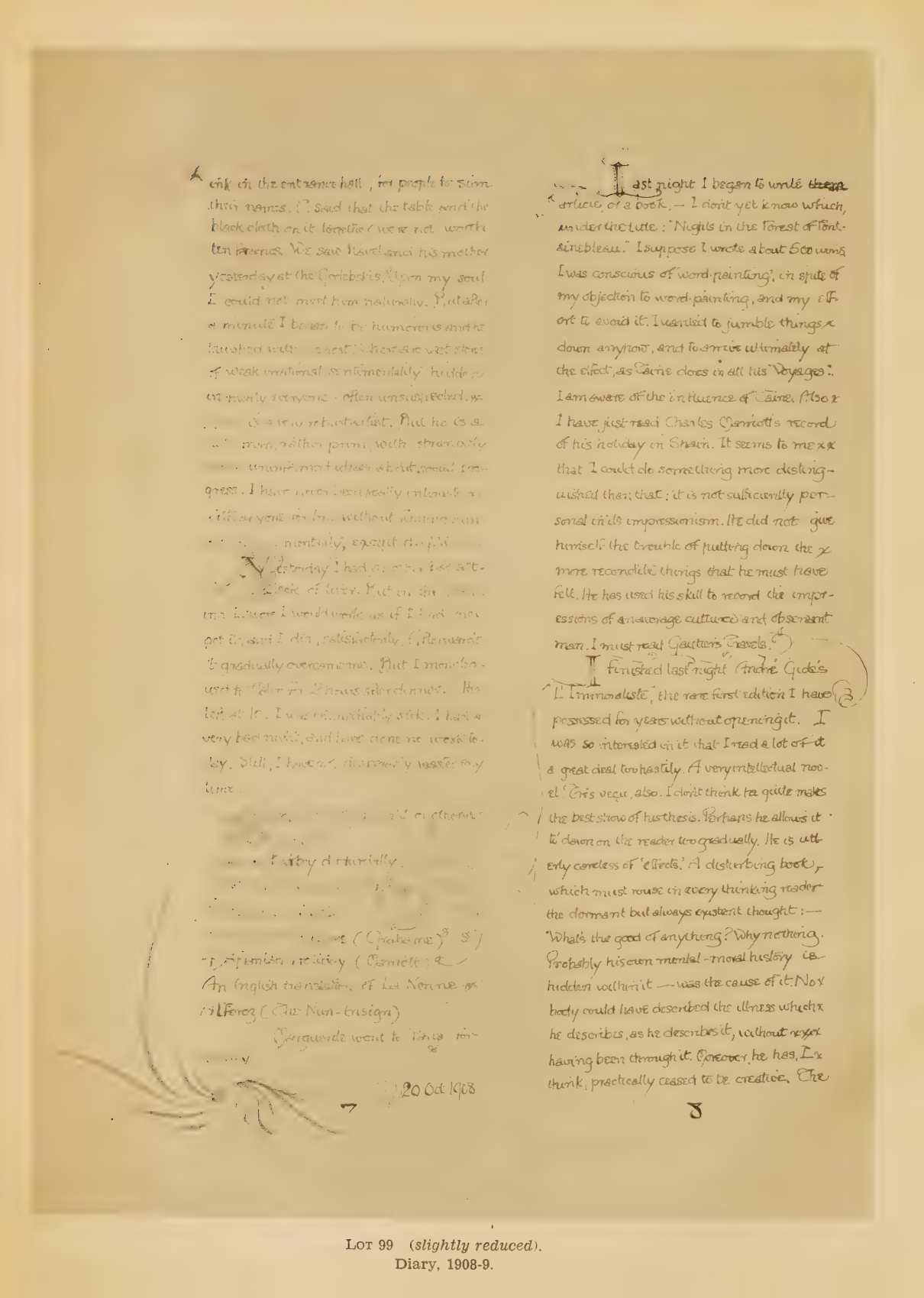
94 "MEDITERRANEAN SCENES": A Series of Articles in the form of a Journal written during a Mediterranean Cruise, THE ORIGINAL AUTOGRAPH MS., *about* 20,000 *words, on* 33 *ll., dated from Taormina, Syracuse, Gulf of Nauplia, Milos, off Andros, Athens, Dardanelles, Constantinople, Ragusa, &c.*
19. 4. 27—18. 5. 27

95 ARTICLES. THE ORIGINAL AUTOGRAPH MSS. *signed,* of 20 Articles contributed by Arnold Bennett to various Journals during 1927, *covering about* 83 *pp.* 4*to and* 19 *pp.* 8*vo, written in a minute hand*

96 ARTICLE ON THE PRESENT STATE OF RELIGION, HOLOGRAPH, *about* 9,200 *words on* 16 *ll.* 4*to*
dated: *Annecy,* Sunday 16. 9. 28—*London* 20. 10. 28

97 ARTICLES. THE ORIGINAL AUTOGRAPH MSS. (*mostly signed*) of 25 miscellaneous Articles contributed by Arnold Bennett to various Journals during 1928 [including the "Men and Events" series for "The World To-day"], *covering about* 77 *pp.* 4*to, written in a minute hand*

98 ARTICLES. THE ORIGINAL AUTOGRAPH MSS., *signed, of* 32 Articles contributed by Arnold Bennett to various Journals during 1929 and 1930 (including the series of six on "Northern Capitals"), *covering about* 61 *pp.* 4*to and* 12 *pp* 8*vo, written in a minute hand*



...ink in the entrance hall, for people to sign their names. I said that the table and the black cloth on it together were not worth ten francs. We saw Mavel and his mother yesterday at the Goriebskis. Upon my soul I could not meet them naturally. But after a minute I began to be humorous and the laughter with ... nest ... there are vast stores of weak emotional sentimentality hidden in nearly everyone - often unsuspected, as ... is a very reluctant artist. But he is a ... man, rather prim, with strangely ... unsimple, most obtuse about social progress. I have never been really interested in ... either you in him without shaving him ... monthly, except the ...

Yesterday I had a rather bad attack of liver. Put on the ... and I knew I would walk as if I had not got it; and I did, satisfactorily. Pleasure is gradually overcoming me. But I must be ... at Feder to 2 hours after dinner. He left at 10. I was miserably sick. I had a very bad night, and have done no work today. Still, I have not deliberately wasted my time.

... Farby dramatically.

... et (Shakespeare) S.

... Mission (Barrie) ...

An English translation of Le Nonne ... Perez (The Nun - trsign)

Georgiade went to Tunis ...

20 Oct 1908

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Last night I began to write ... article, or a book, — I don't yet know which, under the title: "Nights in the Forest of Fontainebleau." I suppose I wrote about 600 words. I was conscious of 'word-painting', in spite of my objection to word-painting, and my effort to avoid it. I wanted to jumble things down anyhow, and to arrive ultimately at the effect, as Taine does in all his "Voyages". I am aware of the influence of Taine. Also I have just read Charles Garnett's record of his holiday in Spain. It seems to me that I could do something more distinguished than that: it is not sufficiently personal in its impressionism. He did not give himself the trouble of putting down the more reconcilable things that he must have felt. He has used his skill to record the impressions of an average cultured and observant man. I must read Gautier's Travels.

Finished last night André Gide's "L'Immoraliste", the rare first edition I have possessed for years without opening it. I was so interested in it that I read a lot of it a great deal too hastily. A very intellectual novel. Très vecu, also. I don't think he quite makes the best show of his thesis. Perhaps he allows it to dawn on the reader too gradually. He is utterly careless of 'effects'. A disturbing book, which must rouse in every thinking reader the dormant but always existent thought: — "What's the good of anything? Why nothing. Probably his own mental-moral history is hidden within it — was the cause of it. Nobody could have described the illness which he describes, as he describes it, without never having been through it. Moreover, he has, I think, practically ceased to be creative. The

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Lot 99 (*slightly reduced*).
Diary, 1908-9.

JOURNALS AND NOTE-BOOKS.

99 JOURNAL KEPT FROM 9 OCT. 1908 TO 29 JUNE 1909, HOLOGRAPH, *beautifully written in double columns on* 16 *pp. folio, initials in red, blue and green, with marginal flourishes and other pen decorations, unbound*

⁂ A Journal of his life at Fontainebleau begun while awaiting the publication of " The Old Wives' Tale " and containing many references to that and other early works, e.g. :—

> 23 Oct. 1908: " Vaguely apprehensive about the fate of 'The Old Wives' Tale.' So much seems to depend on its success, and yet I have no real hope of its success. I see more and more clearly that the one wise thing to do is to work at what I want to do, to ignore competing activities, and to live on 'nothing.' To make popular success a condition of one's happiness is painfully silly. Yet the long list of other novelists' new novels, and the insignificant space occupied by my own in the advertisements—well, disturbs me."
>
> 3 Nov. 1908. " On Friday the 'Standard' reviewed 'The Old Wives' Tale' on the day of publication 'Published to-day.' It is a scandalous thing that this has happened to me for the first time at the age of 41."

It ends with the entry :—

> [29 June 1909]. " My play 'What the Public Wants' was produced by Hawtrey at the New Royalty Theatre on my birthday and withdrawn on Saturday June 26th. I had a fortnight's influenza and this threw me so late with my novel ['The Glimpse'] that I can now do nothing else but it if it is to be finished on Aug. 15. I cannot be bothered with a journal or the pursuit of knowledge or anything."

[*See* ILLUSTRATION.]

100 JOURNAL FOR 1907, RE-WRITTEN IN 1924, HOLOGRAPH, *in a minute hand on* 40 *ll. of an* 8*vo loose-leaf note-book, leather*

101 JOURNAL OF A HOLIDAY IN ITALY, entries from 30 June 1929 to 6 August 1929, HOLOGRAPH, *in a minute hand, on* 25 *ll. of an* 8*vo pocket-book, cloth*

102 JOURNAL FOR 1929, extracted for serial publication, HOLOGRAPH, 33 *ll.* 8*vo, and* 44 *ll.* 4*to*

103 "NOTES FOR PLOTS," *autograph, written in pen and pencil on 32 pp. of a 4to exercise book,* with various cuttings from French and English newspapers inserted (containing many anecdotes, etc., which were later developed in the novels, e.g. the original of the dead elephant episode used in "The Old Wives' Tale") 1899-1910

104 NOTES FOR A "CONTINENTAL NOVEL," HOLOGRAPH, *written in a minute hand, in ink, on 9 pp. in an 8vo pocket-book, leather* *Cannes-Paris,* April 1912

105 SYNOPSIS OF A NOVEL [? unwritten], beginning:

"This is the life story of a man called 'John' . . . John is an orphan. He has a younger brother, Willie. Both are clerks, but whereas John is consumed with ambition, Willie, a decent enough fellow, has no ambition whatever . . . An uncle dies and leaves the boys £100 each . . ."

The story goes on to relate how Willie invested the legacy and remained a clerk, while John took a small shop and became eventually the proprietor of a great departmental store, HOLOGRAPH, *signed, on 4½ pp. 4to* *dated*: 27. 8. 20

106 BULL FIGHTING. Notes made while watching a Bull Fight, *autograph, in pencil on 19 pp. of a 12mo pocket-book,* and 4 other pocket-books containing notes for Articles and Short Stories (5)

MISCELLANEOUS MANUSCRIPTS, etc.

107 THE NOVELS OF EDEN PHILLPOTTS, an Essay in appreciation by Arnold Bennett [the original draft], HOLOGRAPH, 43 *ll.* 8*vo, initials in red, bound in old red morocco gilt* (*the covers of an* 18*th century book*) *Christmas* 1906

108 INTRODUCTION to the Widecome Edition of Eden Phillpotts' Novels, THE ORIGINAL AUTOGRAPH MS. *unsigned,* 5,800 *words,* 12 *pp.* 4*to* 1—6 Nov. 1926

109 WOUNDED ALLIES RELIEF COMMITTEE: AUTOGRAPH MSS. of Articles and other Publicity Material written by Arnold Bennett in connection with Concerts, Fairs, &c. arranged by the Committee, *about* 40 *ll.* 4*to* [1915-16]

110 BRITISH WAR MEMORIALS COMMITTEE: Auto. Draft of a Memorandum, &c., drawn up by Arnold Bennett, 13 *ll.* 4*to*; Auto Drafts of Letters to the Press, and other autograph Pieces, etc. *a small parcel*

111 "MILESTONES": Auto Draft of a Criticism of a Performance, 18 Feb. 1929, 7 *ll.* 4*to*; Judith: Notes on Production, *autograph,* 4 *ll.* 4*to*; Auto Draft of "Memorandum as to Official Patronage of the Drama," 4 *pp.* 4*to,* other autograph Pieces, &c. *a small parcel*

112 "PRIVATE PREFACE" to "Mediterranean Scenes," *unsigned, on* 6 *ll.* 4*to,* 6-7 June 1928; "Preface to the New Edition" of "Paris Nights," *signed "A. B.",* 2 *ll.* 4*to,* June 1916; Introduction to Sir Nigel Playfair's "Story of the Lyric Theatre," *signed,* 5 *pp.* 4*to,* 27 June 1925; Introduction to a book by Pauline Smith, *signed,* 2 *pp.* 4*to,* 21 July 1924; Introduction to a volume of Noel Coward's Plays, *unsigned,* 2¼ *pp.* 4*to,* 8-12 Aug. 1928; Introductory Note to André Gide's "Dostoevsky," *unsigned,* 1½ *pp.* 4*to,* 2 May 1925; and other Prefaces, etc., ALL AUTOGRAPH, *totalling about* 72 *ll.*

113 CATALOGUE OF BOOKS acquired by purchase or gift by Arnold Bennett from October 1910 to Jan. 1914, HOLOGRAPH, 68 *ll.* 12*mo, bound in old calf gilt* (*the covers of an early* 19*th century book*)

114 PASSPORT issued to Arnold Bennett, 9 June 1915—Permis de Correspondant de Presse aux Armées, issued 9 June 1915; and a few other personal papers, including his Address Book (*containing over* 300 *entries*) *extracted from a loose-leaf book,* and a small notebook containing entries made during his last visit to Paris in 1931

PRINTED.

115 BENNETT (ARNOLD) A Century of Books for Bibliophiles, 8 *ll. original grey wrappers* [$7\frac{9}{16}$ *in. by* 4 *in.*], *London*: *Arnold Bennett,* 46, *Alexandra Road, Hornsea, N.,* and A [Second] Century of Books for Bibliophiles, 8 *ll. original grey wrappers* [$7\frac{1}{4}$ *in. by* $3\frac{7}{8}$ *in.*], *London*: *Arnold Bennett,* 6, *Victoria Grove, Chelsea, S.W.* [*about* 1894]

⁂ Two Catalogues of second-hand Books offered for sale by Arnold Bennett in his early London days. Although most of the items are priced below ten shillings, they are described and annotated in a thoroughly professional manner. Both catalogues are EXTREMELY RARE.

116 BENNETT (Arnold) " Wounded " [reprinted from the " Daily News "] a Pamphlet issued by the " Wounded Allies Relief Committee," 8 *pp., wrappers,* with envelope attached and a Circular Letter (11 copies) and Publicity Sheet (3 copies) drawn up by Arnold Bennett as " Hon. Publicity Manager," and another Issue of the Pamphlet prepared for circulation in U.S.A., May 1916—Catalogue of Exhibition of French Art, with Preface by Arnold Bennett, 6 *ll., Mansard Gallery,* Aug. 1919

THE CORRESPONDENCE.

117 AINLEY (HENRY) Thirteen A.L.s. to Arnold Bennett, referring to " The Great Adventure," " Don Juan," etc., 18 *pp.* 8*vo and* 3 *pp.* 4*to,* 17 Feb. 1914 - 13 Oct. 1919; and other A.L.s. from MISS TALLULAH BANKHEAD; ARTHUR BOURCHIER (A.L.s. and 6 typed L.s. with Auto. Draft of a letter from Bennett, 2 *pp. folio*); MISS GLADYS COOPER; MRS. PATRICK CAMPBELL (3); DONALD CALTHROP (4); MISS RUTH DRAPER (3); LESLIE FABER (2); SIR CHARLES HAWTREY; SIR SEYMOUR HICKS (3 typed L.s.); MISS DORIS KEANE (3, with auto. draft of a letter from Bennett, 2 *pp.* 4*to*); CHARLES LAUGHTON; ROBERT LORAINE (3); MATHESON LANG; CYRIL MAUDE (3 typed L.s., one refering an early play by Bennett, 2 Nov. 1899); SIR JOHN MARTIN HARVEY; MILTON ROSMER (4 A.L.s. and 5 typed L.s.); MISS ATHENE SEYLER (2); MISS MARIE TEMPEST; with carbon copies of many letters from Bennett

118 AUSTIN (FREDERIC) Seventeen A.L.s. *about* 6 *pp.* 8*vo and* 27 *pp.* 4*to* to Arnold Bennett, some referring to the composition of the music for " The Bandits," and one enclosing a sketch (7 *pp.*) for the opening scene to Act III of " The Beggars' Opera," 1921-31—BANTOCK (GRANVILLE) Three A.L.s., 5 *pp.* 8*vo and* 1½ *pp.* 4*to,* 14-20 Feb. 1919—BAX (ARNOLD) Ten A.L.s. (*some initials*) 10 *pp.* 8*vo, undated*—BLISS (ARTHUR) A.L.s., 4 *pp.* 8*vo,* 26 Nov. 1929—BOUGHTON (RUTLAND) A.L.s. ½ *p.* 4*to,* 10 April 1914—BUSONI (FERRUCCIO) Two A.L.s., 4 *pp.* 8*vo,* 6-9 Feb. 1921—GIBBS (C. ARMSTRONG) Five A.L.s., 6½ *pp.* 8*vo and* 5½ *pp.* 4*to,* 14 Mar. 1924—13 Jan. 1927—GRAY (CECIL) A.L.s. 2½ *pp.* 8*vo,* 27 Sept. 1925—HOLST (GUSTAV), A.L.s. 1 *p.* 8*vo,* and Typed letter, s., ½ *p.* 4*to* [1924]—MELBA (DAME NELLIE), A.L.s., 1½ *pp.* 8*vo* [Feb. 1929]; PARRY (SIR HUBERT) Two A.L.s. in defence of " young English Composers," 8 *pp.* 8*vo,* 13-18 Jan. 1916—RAVEL (MAURICE) A.L.s. concerning a visit to London, 2½ *pp.* 8*vo, Paris,* 22 Apr. 1909, and a Card asking Arnold Bennett if he knows the work of J. E. Flecker, to whose play [" Hassan "] he has been invited to write " musique de scène," 2 *pp.* 21 May 1920; RONALD (SIR LANDON) 1 *p.* 8*vo, n.d.*; SCOTT (CYRIL) Three A.L.s. 5 *pp.* 4*to* [1919-20]—SMYTH (DAME ETHEL) A.L.s. and a Card, 5 *pp.* 8*vo,* 31 Mar. - 2 April 1921—VAN DIEREN (BERNARD), Three A.L.s. 5 *pp.* 4*to,* and Two Typed L.s., 2 *pp.* 4*to,* 30 June 1926 - 18 June 1927—WOOD (SIR HENRY) Typed L.s., 1 *p.* 4*to,* 17 April 1924

119 BARING (MAURICE) Fifty-two A.L. *covering about* 43 *pp.* 8*vo and* 25 *pp.* 4*to,* and Twenty-six Typed L., *about* 4 *pp.* 8*vo and* 25 *pp.* 4*to, mostly signed initials, some unsigned,* many referring to his own books and to Arnold Bennett's
14 April 1917—28 Dec. 1930

120 BARRIE (SIR JAMES) Eight A.L.s. and an Auto. Card, s. to Arnold Bennett, *covering about* 7 *pp.* 8*vo*
7 July 1917—16 Nov. 1922

7 *July* 1917. ". . . I meant to be a painter but always lost my paint-box."

6 *May* 1919. ". . . My hearty congratulations on 'Judith' which I have just seen and liked better than anything for a long time. A stiff thing to do and I like the daring of you . . ."

121 BEERBOHM (MAX) Five A.L.s. to Arnold Bennett, 19 *pp.* 8*vo*
9 May 1909—21 Dec. 1915, *and one undated* [192–]

9 *May* 1909: ". . . When I had finished 'The Old Wives' Tale' (having gone slow in the later parts of it, being so loth to have no more to read of it), I felt a real void in my life; and this void I instinctively tried to fill a little of by writing a letter to the man who had laid so large an aesthetic debt on me. I wrote the letter and meant to send it, but I said 'Why?' I am always saying 'Why?' That is the curse of the twentieth century (and Metropolitan and non-Bursley) nature. . . ."

12 *Mar.* 1911: about a caricature of Bennett he wishes to do for an exhibition, ". . . In the rough sketches I have done, you come out looking exactly like Apollo's long-lost twin-brother . . . I want to get a different sort of effect . . ."

21 *Dec.* 1915: regretting that "my way of drawing *cannot* be got to go into any proper relation to anything connected with the war. Look here!——) [on the opposite page is a pen-and-ink sketch entitled '*Mr. Arnold Bennett smoothing the pillow of a Wounded Ally*'] What need ye further witness? . . ."

122 BENNETT (ARNOLD) SIXTY-FIVE A.L.S. (*mostly initials*) AND TWO POST CARDS, WRITTEN TO GEORGE STURT, of Farnham, author of "Bettesworth," &c., *covering about* 270 *pp.* 8*vo and* 4 *pp.* 4*to, with nearly all the envelopes,* 24 May 1893 - 30 June 1906, and 127 A.L.S. (*mostly initials*) FROM GEORGE STURT TO ARNOLD BENNETT, *covering about* 360 *pp.* 8*vo and* 31 *pp.* 4*to,* 16 June 1895 - 7 May 1922

⁂ A CORRESPONDENCE OF THE GREATEST LITERARY AND BIOGRAPHICAL INTEREST. The following are extracts from a few of Arnold Bennett's letters :—

28 Oct. 1894: "In order that a man can sit down deliberately to be artistic, and be damned to every other consideration, he must have some inward assurance that there is a brilliant or at least a pleasant conclusion to the dark tunnel which he is entering . . . I have no inward assurance that I could ever do anything more than mediocre, viewed strictly as art—very mediocre. On the other hand I have a clear idea that by cultivating that 'lightness of touch' to which you refer and exercising it upon the topicalities of the hour, I could turn out things that could be read with zest . . . I would sooner succeed as a caricaturist of passing follies than fail as a producer of 'documents humains.' And you know if it came to an alternative between a semi-luxurious competence and fidelity to Art, Art would have my undiminished affection—and my back. It is glorious to sell all that you have and give it to Art, but I want my books and my pictures, and my stall at the theatre; and I want to be successful and to mix with the fellows whose names shine in the foreheads of the magazines. Disgusting, isn't it? I think so sometimes . . ."

11 Nov. 1895. "I feel more sure than ever I did in my life before, that I can *write* in time and 'make people care, too' as Hy. James says—though praps only a few people. Still, to have made fellow artists care, that is the thing! That is what will give ultimate peace of mind. Do you ever stand still and ponder: 'Suppose, after all, I am an artist, rather a fine one! But it can't be true. What am *I* that *I* should be an artist? Every dabbler thinks he is—till he learns better. And yet, and yet . . .' I have never been in love (wish to God I had, when I am struggling with a love scene!) but I imagine the joy of the artist when he first *knows* that he is an artist, is similar to the joy of the lover when he first knows that he is in love and loved; and the thought of both after the first scepticism has gone, is: What the Hades have I done to deserve this ineffable happiness?' I have boasted to at least one person (another of my indiscretions) that I know I am an artist. I know no such thing. When I have read my first novel in print, I think I shall know. Yes, I am well aware that this farrago coming from a youthful person who has nothing to show, nothing done, is absurdly self-conscious and egotistic . . ."

Lot 122 *continued.*

11 Dec. 1895: "I was working all Saturday till 10.30, all Sunday till 6.30 (after which I rewrote an article on Art) all yesterday till 9.30: about 6000 words in three days, and pretty good so far as I can make out. In fact I *know* that it is good . . . I gave 3 hours yesterday morning (staying away from office, having pleaded a chill on the liver) to about 300 words . . . there is a marmoreal undeniable beauty about 'em which persuades me to suspend the rule of striking out every sentence that is 'fine.' I am looking forward to another 3 hours tonight. . . D'you know I think I am going to improve in dialogue. A conclusion not arrived at from anything actually done, but from intimations, premonitions. I'm going to do something good in t'dialogue pairts of my *next* book . . ."

15 Dec. 1896: "... Barrie's 'Margaret Ogilvy,' though a trifle loose in the mere writing is a divine thing, my boy—sort of book that immediately you have finished it you begin again. No fear of his reputation deliquescing just yet, with that to solidify it . . ."

31 Jan. 1897: ". . . I have known all along that a novel must have a purpose . . . but it musn't be didactic—at least it must teach in the same way as experience teaches . . . My novels will all have purposes. The purpose of 'A Man from the North' is to 'expose' a few of the hardships and evils of the life of the young celibate clerk in London . . . As for 'Sis Tellwright' (hence forward to be known as 'Anna Tellwright'—Anna being the Christian name I had decided on a year ago,... if it is not a sermon against parental authority, then I say it is naught . . ."

8 Feb. 1897: containing a long criticism of Rudyard Kipling's work. ". . . He makes too much of those fine qualities of endurance, fortitude, self-sacrifice, courage, self command, etc., which undoubtedly do distinguish the English as a race . . . He ignores truth for the sake of tickling the reader's palate . . . He is not a realist. He will be picturesque first and picturesque last . . . He is not an artist in words. I have never (in his prose work) found a trace of the artist's passion for words and loving care over them; and in his poetry I am convinced that the extraordinarily vivid images and similes he gets hold of are used in the rough just as they come to him." . . . "I rejoice to say that I had a good time last week, I drafted 5,500 words and 1,500 tonight makes 7,000... I can't do much at once. This is due to a lack of sustained determination in my composition... a small man can make a largeish sort of effect if he confines himself to one single character . . . That is what I hope to do. I know I haven't got the creative impulse for a big theme but I fancy I can by sheer force of concentration and monotony do something effective in a small way . . ."

28 March 1898: ". . . I want badly to start [my novel] again and I hope to do so after Easter, though I can scarcely afford to do so. I must earn brass and writing novels isn't the way to do it. . ."

Lot 122 *continued.*

7 Feb. 1899: ". . . At the moment I am in the act of discovering 'W. B. Yeats,' the Irish poet, whose prose, to my mind, is just about equal to anything going round . . . It dawns upon me that he is one of the men of the century, so aloof, so intensely spiritual, and with a style which is the last word of simplicity and natural refinement. . ."

5 June 1899: ". . . I have been working prodigiously. Since Sept. 12 to the end of the year I did 96,000 words . . . [It includes] 35,000 words of a sensational serial. I began this serial partly because I had a notion that my position, commercially was not founded on a rock . . . and partly because I didn't see why I shouldn't write as good exciting fiction as anyone else. . . My ambition is to earn enough apart from my editorial salary. I am sick of editing 'Woman' and of being bound to go to a blasted office every day. I want to work when I feel inclined, and to travel more. I saw only one way of freeing myself of official ties, namely fiction. If other people can hit the popular taste and live on magazine and newspaper fiction, why not me? [Describes his early attempts at sensational fiction] . . . I seemed suddenly to conquer the trick of the thing. I have to report an immense increase in facility, not only for rotten, but for decent stuff . . . but I have loftier heights yet to conquer. . ."

19 Nov. 1899: ". . . My book of plays is out. I advises you to get it, as it will amoose the comp'y. Perhaps you aint aware that on the strength of it Harrison and Maude, lessees of the Haymarket Theatre, asked me to go and see 'em the other day and viva voce requested me to submit to 'em a three act comedy. This is serious, and a darned good beginning for any young drawmatist . . ."

23 Apr. 1901: ". . . My novel is now fairly smooth . . . I began yesterday afternoon and did 1000 words, and this morning I wrote without a break from 9 a.m. to 1 p.m.—2,500 words . . . I am constantly disgusted that I can't work like Balzac, who literally wore out four chairs, and died exhausted at 52, despite a superb constitution. That is how I want to work—to pour it out in vast quantities, pell-mell, vast, immense, various. But I can't for the ridiculous reason that I get tired. Although I am 33 and have not made a name, I infallibly know that I *shall* make a name, and that soon. But I should like to be a legend. I think I have settled in my own mind that my work will never be better than third-rate, judged by the high standards, but I shall be cunning enough to make it impose on my contemporaries . . ."

4 Oct. 1902.—Replying to a criticism of "Anna of the Five Towns" . . . "Your explanations of the partial failure of my novel are all wrong. The partial failure is not in the novel but in yourself . . . I have *not* studied the characters as though they were animals at the Zoo! . . . When you say that I write about them not like 'the God who made them' but like a recording angel I don't know what you mean, and I don't think you know yourself . . . But what astounds me most is your remark that I refuse to be emotional. The book is impassioned and emotional from beginning to end. Every character (except perhaps a passing figure like the coroner) is

Lot 122 *continued.*

handled with intense sympathy. But you have not perceived the emotion . . . the whole thing, for some reason or other has gone right past you. You are looking for something which you will never get in my fiction, or in any first-rate modern fiction—the Dickens and Thackeray grossness. I 'let myself go' to the full but this does not mean that I shout and weep all over the place. . . It is a singular and surprising thing, but your taste in imaginative work is crude and unreliable. I don't believe you have any genuine critical standard. . ."

22 June 1904: ". . . I do nothing but fiction now, and have arrived at the stage when I can make £20 a week at it, minimum. Five years ago I would have looked on this as the nec plus ultra of paradisaical bliss, but I am no more content than ever I was. In fact, life is a devilish odd thing. I think I have learnt more about it during the last three years than ever I knew before. I have books planned that will keep me employed till the end of 1906. But if I am any happier than when I used to cycle down to Farnham or Witley after a week of rotteness in Fleet Street, I do not know it. My belief is that some people are born happy and others aren't . . . I am in a position to state that constant honest artistic production does not produce in the producer any particularly ecstatic source of bliss. At best it is an anodyne. . ."

4 Nov. 1907: ". . . The most curious thing that has happened to me is that I have practically lost all my ambition except the ambition to be allowed to work quietly. . . I can make all the money I want and need, and as for the other things that are necessary to philosophic calm, I have them. . ."

123 Bennett (Arnold) The complete correspondence with his Literary Agents, Messrs. James B. Pinker & Sons, comprising several thousand letters from them, with carbon copies of Bennett's letters, the monthly accounts showing his literary earnings, etc., the whole forming a wonderful record of the marketing of a successful author's work 1903-31

124 CONRAD (JOSEPH) Nine A.L.s. and Two typed L.s. (both with autograph additions) to Arnold Bennett, 30 *pp.* 8*vo and* 7 *pp.* 4*to* 10 Mar. 1902—2 Jan. 1924

⁂ A MAGNIFICENT SERIES OF LETTERS.

10 *Mar.* 1902: ". . . The reading of the Man from the North has inspired me with the greatest respect for your artistic conscience. I am profoundly inspired with the achievement of style . . . The thing as written is undeniable . . . Here's a piece of pure metal scrupulously shaped, with a true—and more—a beautiful ring: but the die has not been struck hard enough. I admit that the outlines of the design are sharp enough. What it wants is a more emphatic modelling; more relief . . . Nothing would give me greater pleasure than to have it out with you, the book there on the table, to be thumped and caressed. I would quarrel not with the truth of your conception but with the realism thereof. You just stop short of being absolutely real because you are faithful to your dogmas of realism. Now realism in art will never approach reality. And your art, your gift, should be put to the service of a larger and freer faith. . ." (*holograph*).

19 *Nov.* 1903, writing of "Leonora": ". . . Yes. You *can* do things; you present them with a skill and in a language for which I wish here to thank you as distinctly as possible, and with all the respect due to such a remarkable talent. Remains the question of conception; the only one in which discussion as between you and me is possible. And here the first criticism that occurs is that there is not enough of Leonora herself, the pedestal is, as it were, too large for the statue. . . You see I am frank with you; and I am frank because I have a great regard for your high ideal of workmanship and for the ways of your thought. . ."

25 *Nov.* 1912, writing of "Nostromo" . . . ". . . The joy your praise of that novel has given me is immense. With the public it was the blackest possible frost . . ." He goes on to speak of his sailing days, and "Almayer's Folly," (*holograph*).

29 *Jan.* 1914: ". . .You are right, my dear Bennett. One writes for a chosen little group—in my case a bare half-dozen of men, of whom for the last fifteen years, you have been one. The public comes in or stays away—and really it does not matter. . ." (*holograph*).

5 *Dec.* 1923: Sending a copy of "The Rover." ". . . I feel (why conceal it?) that twilight lies already on these pages. Perhaps it is not unfitting that the man who for twenty years or more gave to my work so many proofs of his appreciation should now accept this book from my hand." (*holograph*).

20 *Dec.* 1923; thanking him for a copy of ["Riceyman Steps."] ". . .We haven't been throwing our works at each other's heads!—Yet no man's work has been more present in my thoughts. Only I am a dumb sort of beast; while you could always find time to speak of me in words which I'll never forget. . ." (*holograph*).

Lot 124 *continued.*

2 *Jan.* 1924: ". . . I am wholly delighted with your R.S. ['Riceyman Steps'] . . . As I closed the book at 7 in the morning after the shortest sleepless night of my experience, a thought passed through my head that I knew pretty well my 'Bennett Militant' and that, not to be too complimentary, he was a pretty good hand at it; but that there I had 'Bennett triumphant' without any doubt whatever. A memorable night . . . *Entre-nous* I feel as if I were fighting my Verdun battle with my old enemy . . . I begin to wonder whether I have sufficient reserves. But I am not hopeless. . ." (*holograph*).

⁂ Included in the lot are the Note on Conrad written by Arnold Bennett for Sir William Rothenstein's "Twenty-four Portraits," 1920, HOLOGRAPH, ¾-*p.* 4*to,* and an A.L.s. from Richard Curle giving an account of Conrad's death, 2 *pp.* 4*to,* 4 Aug. 1924

125 COWARD (NOËL) Eleven A.L. *signed* "Noël," to Arnold Bennett, mentioning his Plays, &c. *about* 23 *pp.* 8*vo,* 2 Feb. 1928 - 16 May 1930; and other A.L.s. from CLIFFORD BAX (4 A.L.s. and 5 Typed L.s.); JOHN DRINKWATER (5 A.L.s. and 6 Typed L.s.); ASHLEY DUKES (2); MICHAEL EGAN (3) about "The Dominant Sex," 11-31 Aug. 1927; ST. JOHN ERVINE (3); H. GRANVILLE BARKER (2 A.L.s. and 9 Typed L.s., some concerning the production of "The Great Adventure"); STANLEY HOUGHTON (2); FREDERICK LONSDALE (3, *signed* "Freddy"); A. A. MILNE (7); SIR ARTHUR PINERO (2 typed Notes, s.); LENNOX ROBINSON; ALFRED SUTRO (4 A.L.s., 7 cards); HERBERT TRENCH (8 A.L.s. and 6 typed L.s.); JOHN VAN DRUTEN (5), with carbon copies of many letters from Bennett

126 DEAN (BASIL) Sixty Typed L.s. to Arnold Bennett, concerning the production of "Sacred and Profane Love," "Judith," "Don Juan," "London Life," etc. 1918-24—KOMISARJEVSKY (T.) Fourteen A.L.s. to Arnold Bennett, mostly concerning the production of "Mr. Prohack," 1925-7; Letters from C. B. COCHRAN, J. B. FAGAN, SIR BARRY JACKSON, GILBERT MILLER, J. E. VEDRENNE, HORACE WATSON, etc. *a parcel*

127 DU MAURIER (SIR GERALD) A.L.s. 3½ *pp.* 8*vo*; and Nine typed L.s., *about* 9 *pp.* 4*to,* to Arnold Bennett, mostly about "The Return Journey," with draft of reply in Bennett's hand on back of one letter, and Auto. Drafts of Revisions of the Play, 5 *pp.* 4*to*; carbon copies of Bennett's letters, telegrams, etc. 1 Feb. 1918—4 Oct. 1928

128 EARLY LETTERS addressed to Arnold Bennett from Editors and others; Letters received by him as Editor of "Woman"; a Letter from the Proprietors accepting his resignation of the editorship, 1 May, 1900, etc. *a small parcel*

129 FRASER (C. LOVAT) Fifteen short A.L.s. to Arnold Bennett, with references to his theatre work, and the decorations for the yacht "Marie-Marguerite," with carbon copies of Bennett's letters, etc. 28 May 1919—9 June 1921

130 FRY (ROGER) Nineteen A.L.s. to Arnold Bennett, 9 *pp. 8vo, and* 19 *pp. 4to,* 8 May 1916—17 Feb. 1928; and other A.L.s. from CLIVE BELL (3); MUIRHEAD BONE (2); GORDON CRAIG (2); MARK GERTLER; DUNCAN GRANT; E. MCKNIGHT KAUFFER (23); WYNDHAM LEWIS; JAMES GUTHRIE (9); C. R. W. NEVINSON (2); SIR WILLIAM ORPEN; ALBERT RUTHERSTON (4); and RICHARD SICKERT; with carbon copies of many letters from Bennett

131 GALSWORTHY (JOHN) THIRTY-SIX A.L.s. (*some signed initials only*) to Arnold Bennett, 32 *pp. 4to and* 25 *pp. 8vo* 12 April 1909—7 Nov. 1930

[1909]: ". . . I'm a very poor hand at discussing my own stuff. I daresay you're right. One does what one can. The Country House however is a Comedy, and true comedy is always to a certain extent cruel. I image my cruelty (I believe as a *man* I'm not cruel) comes from my horror of intolerance (*i.e.,* of barriers between man and man) which is so conspicuous in the lives and characters of so many English folk especially in the upper classes. . ."

23 *Oct.* 1910: "Yes, Clayhanger is not so good as 'The Old Wives' Tale,' still it's amazing in its way. I enormously admire your zest, and fertility. It's a wholly different conception of the novelist's art to my own, but it may be none the less right for all that, and it certainly demands certain qualities that I have not got in anything like the same degree. . ."

14 *Oct.* 1913: ". . . It's a comfort to me too to know that you have made a fortune and will be a warning to you not to make another. I've always held the theory that ground under the feet of the writer is good for his soul—lets him work because his nobleness obliges him, and not because Hunger will seize him if he doesn't; and he can't do that until he has a fortune. Heroic did you say? Well, I know what you mean and will not mock you; but, Sir, a little more importance, a little more bite and 'character,' and there would have been no play . . . The longer I live the more I feel the cardinal defect of English criticism. It amounts to this: The English critic always says: 'D..n you, Sir, what business

Lot 131 *continued.*

had you to those premises? I know a set of premises that you could have used which would have given you a much more satisfactory conclusion, and besides I should have preferred them.' . . ."

2 *Mar.* 1924: ". . . I've just been reading 'Riceyman's Steps' and must just send you a hail of congratulation. I enjoyed it enormously. It's a first-rate affair. . ."

With carbon copies of some of Bennett's letters to Galsworthy, etc.

132 GARNETT (EDWARD) Seventeen A.L.s. to Arnold Bennett, the first beginning:

"Dear Sir, I have read for Messrs. Duckworth the novel *Anna of the Five Towns* which you sent them, and I am much struck with your book and am advising Mr. Duckworth to try and arrange for its publication."

followed by a detailed criticism, *in all about* 26 *pp.* 8*vo and* 16 *pp.* 4*to* 26 Feb. 1902—30 Oct. 1930

133 GIDE (ANDRÉ) THIRTY-THREE A.L.s., 5 cards, *about* 21 *pp.* 8*vo and* 45 *pp.* 4*to,* and Five Typed Letters, to Arnold Bennett, with carbon copies of some of Bennett's letters 2 March 1914—3 Jan. 1931

** FINE LETTERS, mostly on literary matters and containing many references to the works of both writers.

134 GOOSSENS (EUGÈNE) Nine A.L.s., *about* 14½ *pp.* 8*vo and* 2½ *pp.* 4*to,* and Fifteen typed Letters, *about* 21½ *pp.* 4*to, mostly signed "Eugene,"* to Arnold Bennett, with carbon copies of some of Bennett's letters, etc. June 1918—Nov. 1930

** Important Letters, mostly referring to the composition and production of the operas "Judith" and "Don Juan."

135 GRAVES (ROBERT) Seven A.L.s. to Arnold Bennett, some referring to his books, 3 *pp.* 8*vo, and* 6½ *pp.* 4*to* [1925-30]—ALDINGTON (RICHARD) Six typed L.s. concerning "Death of a Hero," etc., 5 Sept. - 16 Oct. 1929; A.L.s. from MICHAEL ARLEN, H. E. BATES, JOHN BERESFORD, EDMUND BLUNDEN, JOHN FREEMAN; WILLIAM GERHARDI (3 A.L.s. and 3 typed L.s.); LOUIS GOLDING (2); JULIAN GREEN; JAMES HANLEY (4 A.L.s. and 6 typed L.s.); CLAUDE HOUGHTON; WILLIAM MCFEE; H. A. MANHOOD; BEVERLEY NICHOLS (5); FREDERICK NIVEN; LLEWELYN POWYS; W. B. TRITES, mostly concerning their books, with carbon copies of letters from Bennett, etc.

136 HARRIS (FRANK) Five A.L.s., *about* 7 *pp.* 4*to,* and Nineteen typed L.s. (*with autograph additions*), *about* 55 *pp.* 4*to,* to Arnold Bennett 26 Oct. 1908—29 Dec. 1910

** 26 *Oct.* 1908: "Dear Mr. Tonson, I do not know that I need any introduction to you for you have written about my work and I have been grateful for what you have said . . . I send you my first long novel 'The Bomb,' a sort of confession of faith . . . I should be obliged if you would review it . . . I want a little popularity and the hope of a little profit in order to get out the ten or twelve books which I have in me still. I have received nothing as yet for what I have written, not even enough to pay the cost of printing and paper. . ."

12 *Nov.* 1908: A long criticism of "*Buried Alive.*"

27 *Nov.* 1908: A remarkable letter on "The Old Wives' Tale." ". . . First of all the workmanship is astounding; finer far than George Moore's best, finer I think, than Hardy's best . . . a masterpiece? Half way through the book I thought so . . . Then the disappointment . . . I thought you had painted the dull conventional English life of the home-staying, conventionally correct sister at such length to give the contrast point, to make Sophia credible to us. I wanted her seduced and abandoned . . . then the marriage, and the life in a foreign country and the great life she is born for, and then home yearnings and a visit to her stay-at-home sister and the contrast between the mangy tabby-cat and the superb wild animal. And you could have done it all, your description of the execution and Sophia's rise above her ignoble husband all show the true flame, and you preferred to bring her down to dulness and make her a lodging house drudge and quench her noble spirit in petty economies. You give her a muck-rake instead of a soul. This is all right but it depresses me, it disappoints me. This book seems to be but the pedestal of the statue. I want the statue. Or is this merely a proof of my thirst for ideal things, for figures greater than life, carved out of some enormous cliff-side by a greater than Aeschylus. I should like to trace gigantic ebony figures out of the night itself with a flaming torch. . ."

3 *Dec.* 1908: ". . . I want to thank you for the best letter I have ever received, a masterly epistle. I wish to God you had made Sophia 'the magnificent courtesan' you had at first intended. . . You amuse me when you laugh at my sentimentalism. . ."

The other letters, all fine, refer to Harris's own books on Shakespeare and Oscar Wilde, and to literary matters generally

137 HERBERT (A. P.) Twelve A.L.s. and Four Cards to Arnold Bennett, some concerning his books, 26 *pp.* 8*vo* [1924-30]

138 HUXLEY (ALDOUS) Thirteen A.L.s. to Arnold Bennett, some containing references to his books, *about* 14 *pp.* 8*vo* [1911-29] and Four A.L.s. from Julian Huxley—FORSTER (E. M.) Five A.L.s., *about* 6½ *pp.* 8*vo,* 1928—WILLIAMSON (HENRY) Two A.L.s. and a Card, *about* 3 *pp.* 8*vo,* and Four Typed L.s., 2 *pp.* 8*vo and* 7 *pp.* 4*to,* concerning "Tarka the Otter," etc., 9 July 1928 - 29 May 1930; with carbon copies of letters from Arnold Bennett

139 KNOBLOCK (EDWARD) Seventy-four A.L.s., *mostly signed initials,* and Six Cards, *about* 90 *pp.* 8*vo and* 32 *pp.* 4*to,* and Seven Typed Letters to Arnold Bennett, with carbon copies of some of Bennett's letters, telegrams, etc. 1916—[1930]

** Interesting letters, many relating to Plays which he and Arnold Bennett were writing in collaboration.

140 LEWIS (SINCLAIR) Two A.L.s. and a Card, and Four Typed L.s. to Arnold Bennett, *covering about* 5½ *pp.* 8*vo and* 4 *pp.* 4*to,* praising "Riceyman Steps," "Lord Raingo," "Imperial Palace," etc., with a photograph, and carbon copies of six letters from Arnold Bennett 3 Dec. 1923—18 Feb. 1931

141 LOW (DAVID) Seven A.L.s. to Arnold Bennett, 6 *pp.* 8*vo and* 1½ *pp.* 4*to,* 24 Mar. 1921 - 2 Mar. 1928, with the original Auto. MSS. signed of Arnold Bennett's Preface to a collection of Low's Caricatures, and of a Review of "Low and I," 5 *pp.* 4*to, closely written,* etc.

142 LUCAS (E. V.) One-hundred-and-four A.L. and Twelve Cards (*mostly signed initials*) to Arnold Bennett, *about* 80 *pp.* 8*vo and* 44 *pp. sm.* 4*to, and* Twelve Typed Letters, a few dealing with the publication of the "Clayhanger Trilogy," etc. *undated and* 1908-30

143 MANNING (FREDERIC) Seven A.L.s. to Arnold Bennett, concerning "The Middle Parts of Fortune," etc., *about* 13 *pp.* 8*vo* 21 Mar. 1930—12 Feb. 1931

144 MARSHALL (ARCHIBALD) Thirteen A.L.s. to Arnold Bennett, mostly about his books, 15 *pp.* 8*vo and* 3 *pp.* 4*to,* 22 Oct. 1915–27 Aug. 1928—JACOBS (W. W.) Seven A.L.s., 12½ *pp.* 8*vo,* 1 Oct. 1902 - 4 Jan. 1908, and other A.L.s. from FORD MADDOX FORD (3); W. L. GEORGE (5); ANTHONY HOPE (4); KEBLE HOWARD (5); W. J. LOCKE; A. E. W. MASON; W. B. MAXWELL (6); BARRY PAIN, SIR MAX PEMBERTON, W. PETT RIDGE, P. G. WODEHOUSE, with carbon copies of letters from Bennett, etc.

145 MASEFIELD (JOHN) Three A.L.s. and a Card, 2 *pp.* 8*vo and* 2 *pp.* 4*to,* 1 May 1915 - 24 Nov. 1918—BELLOC (HILAIRE) Typed L.s. 1½ *pp.* 4*to,* 13 Apr. 1918—CHESTERTON (G. K.) A.L.s., 1 *p.* 4*to,* 30 Apr. 1925—GOSSE (SIR EDMUND) 2 A.L.s. 3½ *pp.* 8*vo,* 6 Mar. 1905 - 28 Nov. 1917; and 3 others (11)

146 MATHEWS (W. LEE) A Series of about 160 Letters (*typed*) from W. Lee Matthews (who acted as Arnold Bennett's Dramatic Agent) concerning productions of "What the Public Wants"; "Cupid and Commonsense"; "Flora"; "The Great Adventure"; "The Honeymoon"; "Milestones," and various one-act Plays, *with details of Box Office receipts, etc.* 1908-12

147 MAUGHAM (W. SOMERSET) Eight short A.L.s., *about* 9 *pp.* 8*vo,* and a Typed L.s. to Arnold Bennett [1915-29]

148 MILLIN (SARAH GERTRUDE) Seven A.L.s. to Arnold Bennett, 14 *pp.* 8*vo and* 21 *pp.* 4*to,* 17 Jan. 1926 - [Nov. 1929]—MEYNELL (ALICE) Two A.L.s., one written to Bennett when he was Editor of "Woman," beginning "Dear Madam" and congratulating him on the literary criticism of that paper, 8 *pp.* 8*vo* [189–]—PERRIN (ALICE) Ten A.L.s., 42 *pp.* 8*vo and* 2½ *pp.* 4*to,* 5 Dec. 1903 - 16 Feb. 1909; and A.L.s. from PHYLLIS BENTLEY; RADCLYFFE HALL (5); WINIFRED HOLTBY; NORAH HOULT (*typed*); VERE HUTCHINSON; GERTRUDE JENNINGS; MARGARET KENNEDY; NAOMI MITCHISON; BERTA RUCK; DOROTHY SAYERS; MAY SINCLAIR; NAOMI ROYDE SMITH (5); G. B. STERN; REBECCA WEST (5 A.L.s. and 4 cards); VIRGINIA WOOLF, many mentioning their books, with carbon copies of some of Bennett's letters, etc.

149 MONTAGUE (C. E.) Three A.L.s. to Arnold Bennett, 8 *pp.* 8*vo,* 3 Jan. 1910 - 21 Feb. 1922—MONKHOUSE (A. N.) Fourteen A.L.s., 17 *pp.* 8*vo,* 2 Jan. 1910 - 1 Oct. 1924, with the original Auto. MS., *signed,* of a review of Monkhouse's "Dying Fires" by Arnold Bennett, *about* 1300 *words, on* 2½ *pp.* 4*to* [Nov. 1912], with carbon copies of letters from Bennett, etc.

150 MOORE (GEORGE) Nineteen A.L.s., 8 *pp. 8vo and* 18 *pp. 4to,* and Nineteen typed L.s. to Arnold Bennett
May 1920 - Oct. 1930

** An interesting correspondence in which Moore has much to say of his own work and of Arnold Bennett's. He writes of "The Brook Kerith," "The Coming of Gabrielle," "The Apostle," etc. In one letter he pays a remarkable tribute to "The Pretty Lady."

With carbon copies of several of Bennett's letters to Moore, and a typed draft, with autograph additions, of one in which he says:

24 *Dec.* 1920: ". . . I wish also to tell you that it was the first chapters of 'The Mummer's Wife' which opened my eyes to the romantic nature of the district that I had blindly inhabited for over twenty years. You are indeed the father of all my Five Towns books.

151 MORTON (MICHAEL) Twelve A.L.s. and a Card to Arnold Bennett regarding the dramatization of "Riceyman Steps," *about* 10 *pp. 4to,* 15 Aug. - 23 Nov. 1925, with carbon copies of letters from Bennett and Auto. Draft. of Criticisms of the Play, 2 *pp. 4to*—AGATE (JAMES) Seven A.L.s., 11 *pp. 8vo and* 3 *pp. 4to,* and Three Typed L.s. 18 Apr. 1920 - 24 Jan. 1928; and A.L.s. from LION FEUCHTWANGER (3 typed L.s.), BRUNO FRANK; JAMES JOYCE (*signed only*); S. P. B. MAIS; MILES MALLESON; CHARLES SCOTT MONCRIEFF (3); HAROLD MONRO; NEIL MUNRO (3); AXEL MUNTHE (Typed L.s.); J. B. PRIESTLEY, etc., with carbon copies of letters from Bennett

152 NASH (PAUL) Twelve A.L.s. and Two Cards, to Arnold Bennett, *about* 16 *pp. 8vo and* 8 *pp. 4to,* June 1919 - May 1924, with the original Auto. MS. *signed,* of Arnold Bennett's Introductory Note to the Catalogue of an Exhibition of Paul Nash's Work (dated 18 April 1918), *about* 600 *words, on* 1 *p. 4to*

153 PUBLISHERS. A Collection of Letters addressed to Arnold Bennett from his publishers, mostly dealing with his Books: Messrs. Benn; Cape; Cassell; Chapman & Hall; Chatto & Windus; Doran (with Royalty accounts, etc.); Harper; Hodder & Stoughton; Knopf; Werner Laurie; Methuen; Frank Palmer; Secker; etc. *a parcel*

154 ROTHENSTEIN (SIR WILLIAM) Twenty-five A.L.s. and Five Cards, *some signed initials,* to Arnold Bennett, mostly on literary and artistic matters, *about* 30 *pp.* 8*vo,* 2 May 1914 - 25 Dec. 1930—RICKETTS (CHARLES) Three A.L.s. and a Card, with references to "Judith" (which Ricketts staged), *undated* [1919-28)—PRYCE (RICHARD) Seven A.L.s. 23 Jan. - 24 Feb. 1914—NICHOLSON (WILLIAM) A.L.s. 2 *pp.* 4*to,* 26 Mar. 1920

155 SASSOON (SIEGFRIED) Thirty A.L. and Fifteen Cards, *mostly signed with initials,* to Arnold Bennett, *some written from France during the War, covering about* 34 *pp.* 8*vo and* 9 *pp.* 4*to* 21 June 1917—11 Oct. 1930

156 SHAW (GEORGE BERNARD) Two A.L.s. (*one in pencil*) 1½ *pp.* 8*vo and* 1 *p.* 4*to*; Nine typed L.s. 16½ *pp.* 4*to,* and Four A.P-C.s, *some initials only,* to Arnold Bennett, with carbon copies of some of Bennett's replies, etc. 16 July 1910—6 Feb. 1930

⁂ FINE CHARACTERISTIC LETTERS.

16 *July* 1910: asking for advice on the publication of his Plays in France. ". . .In order to save the translation right of my first seven plays from lapsing . . . I had to get them printed in France at my own expense and put a little edition of 100 copies on the market. . ."

9 *Nov.* 1916: on World Affairs and the Conduct of the War, ending ". . . You, I and Wells and Webb should be working together: we have ability enough if we were not so badly brought up and quarrelsome in our middle class way. However, it can't be helped—we must do the best we can ploughing our lonely back gardens."

4 *May* 1917: remonstrating with Bennett for writing under a pseudonym ("Sardonyx") ". . . I have all my life insisted that my writing should go forth as that of G.B.S. a mere single individual with his weaknesses waving like banners all over the page . . . You never get the same quality when men are hiding behind anonymity. . ."

25 *Mar.* 1920: On the subject of an author's Income Tax ". . . Think of my offer of a million dollars for all my film rights which I had to refuse because the triple taxation (British, American and State of New York) would have amounted to $1,017,000! . . ."

20 *Oct.* 1921, of a Play he had seen: ". . . The art of pleasing an audience is a very easy one compared to the art of torturing it. Last Tuesday night the artistic torture which was the object of the style of execution adopted was inevitably mixed up with the non-artistic torture of a terrible strain of

Lot 156 *continued.*

nervousness, of the mental indigestion of half assimilated parts, of bewilderment, of voices that could be steady at first only by forcing them and of the excitement and terror of parts that felt wonderful but were quite incomprehensible. . ."

6 *Nov.* 1924: ". . . I have read that play of yours ['The Bright Island'] . . . As it stands it is not a play but a libretto. Give it music, dancing, costume, color, beauty in the performers and in the stage setting: put beads on the string; and nobody will be bored by the fact that the string is all scoff. Omit this and you will find—what you already know—that humanity cannot stand 150 minutes unrelieved scoffing, no matter how witty it is. There must be refuges for the affection, the admiration, the detestation of the audience; or else you must fill the gap with refuges for its concupiscence and ferocity, as the Restoration playwrights did, or enchant it with all the arts of the opera and the ballet. . ."

27 *Feb.* 1925: ". . . When I saw the Right Little Bright Little Island on the stage, I found that I was only half right about it. I said it had the makings of an Offenbachian *opéra bouffe* in it; and I was right. What I did not see was that it had the makings of a powerful serious political play in it. It fell between the low stool and the high one; and you might do worse than try the high one. There are gleams and drivings in that play which seem to indicate destiny. But like all inveterate novelists you will not take the theatre seriously enough. And you will study wrong models. You have nothing to learn from Scribe and Co., and everything to learn from Beethoven. A play should go like a symphony: its themes should be introduced emphatically at the beginning and then hit on the head again and again until they are red hot, the pace and intensity increasing to the end with every possible device of unexpected modulations and changes, and sudden pianissimos, as in the Prieslied and the finale of Mozart's Figaro. You never think of this, you depend on your confounded invention, and keep ladling in primitive matter right up to the end without ever working it up, so that the last fifteen minutes of your play are exactly like the first, and there is no reason why they should be the last rather than the first, or why you should not, like George Moore, go on like that for ever. A play must have a destination, even if it be the bottom of an abyss, in which case the further it falls the faster it goes. Here endeth the first lesson. . ."

7 *Nov.* 1925: ". . . I warn you never to put anything into a theatre except a play. If you do, you will *mourir sur la paille*. . ."

With carbon copies of some of Bennett's letters to Shaw, etc.

157 Sinclair (Upton) Two A.L.s. to Arnold Bennett, praising "What the Public Wants," and "Buried Alive," 2½ *pp.* 8*vo,* 10 Jan. - 16 Oct. 1910—Hackett (Francis) Ten A.L.s. containing much about his books, 8 *pp.* 8*vo and* 7½ *pp.* 4*to,* 24 Apr. 1925 - 23 Jan. 1931; and other A.L.s. from Elbridge Adams (4); Anita Loos (2); A. Edward Newton (3); James Tully; Thornton Wilder, with carbon copies of some of Bennett's letters

158 Sitwell (Edith, Osbert and Sacheverell) Fifteen A.L.s. from Edith Sitwell; Twenty-Eight A.L.s. and Two Cards from Osbert Sitwell; Six A.L.s. from Sacheverell Sitwell (*mostly signed with Christian names*) to Arnold Bennett, *covering about* 56 *pp.* 8*vo and* 15 *pp.* 4*to*; containing references to their books, etc.; with carbon copies of many of Arnold Bennett's letters 19 June 1919—3 Jan. 1930

159 Smith (Pauline) Forty-one A.L. and Five P-C.s, *signed "Pauline,"* to Arnold Bennett, *covering about* 75 *pp.* 8*vo and* 12 *pp.* 4*to* 25 Jan. 1920—7 Dec. 1927

⁂ Contain many references to the Stories she is writing.

160 Swinnerton (Frank) Two-hundred and ninety-four A.L., 55 Auto. P-C.s, *mostly signed initials,* to Arnold Bennett, *covering about* 308 *pp.* 8*vo, and* 54 *pp.* 4*to,* with Ten Typed L.s. *initials,* and carbon copies of some of Arnold Bennett's letters, etc. 1910-30

⁂ Fine letters of considerable literary interest. With the Original Autograph MS. of "Frank Swinnerton, a personal sketch" [by Arnold Bennett], *closely written on* 3 *pp.* 4*to,* 2 *Jan.* 1918.

161 Tomlinson (H. M.) Seven A.L.s. (one written from Singapore) and Two Cards, to Arnold Bennett, concerning his books, etc., 8 *pp.* 8*vo, and* 3½ *pp.* 4*to* 20 Jan. 1921 - 7 July 1927

162 Valéry (Paul) Three A.L.s. to Arnold Bennett, 5 *pp.* 8*vo, Paris,* 29 Apr. 1915 - Nov. 1922—Maurois (André) Five A.L.s., Two Cards, *about* 7 *pp.* 8*vo,* and Two Typed Letters, Sept. 1923 - June 1930—Copeau (Jacques) Three A.L.s., 4½ *pp.* 4*to* and Six Typed Letters, some about theatrical matters, 1911-21—Rostand (Maurice) Eight A.L.s. *about* 18 *pp.* 8*vo,* undated [190–]

163 Walpole (Hugh) One-hundred-and-thirteen A.L. and Seven P-C.s, *mostly signed "Hugh,"* to Arnold Bennett, covering *about* 220 *pp.* 8*vo and* 11 *pp.* 4*to, written from Polperro, Edinburgh, Brackenburn, New York, Chicago, Miami, Charlotte* (*N. Carolina*), *Vienna, Petrograd, Moscow, Switzerland, etc.* 1 May 1914—6 Oct. 1930

⁂ Fine Letters, many about his own books and those of Arnold Bennett. With the original Autograph MS. of "Hugh Walpole, a familiar sketch [by Arnold Bennett], *closely written on* 2½ *pp.* 4*to*

164 WELLS (H. G.) EIGHTY-SEVEN A.L.S. AND CARDS, *the later ones mostly signed "H.G."* to Arnold Bennett, *covering about 125 pp. 8vo and 30 pp. 4to* [1897 ?] and 25 Sept. 1899—7 Oct. 1930

⁂ A CORRESPONDENCE OF GREAT INTEREST AND IMPORTANCE.

[*undated* ?1897] beginning: "Dear Sir, Oddly enough I had just overcome a strong impulse to write and thank you for your notice in *Woman*, when your letter arrived. As a reviewer, I learnt long ago the suspicious quality of such gratitude. But now you have given me the chance let me thank you very warmly for the support you have always given me." He then discusses "the point of the transparent eyelids in your review," and ends with his own impressions of the Five Towns district in which he had spent three months.

[*undated* ?1897] beginning: "My dear Bennett (if I may leap a gulf in intercourse and drop the 'Dear Sir')... I am moved by your phrase 'altercation with native' to ask if you have discovered the magnificent Conrad yet? If not, read 'Almayer's Folly,' and 'The Outcast of the Islands.' It's thick in places and he hammers and repeats but *it's the palette...*"

15 *June* 1900: "I was glad that you had—with reservations—liked Mr. Lewisham and that you prophecy a greater popularity for my poor books. But, if I may speak frankly . . . why have you joined the conspiracy to restrict me to one particular type of story? I want to write novels and before God I *will* write novels. They are the proper stuff for my everyday work, a methodical careful distillation of ones thoughts and sentiments and experiences and impressions. But that other stuff which you would have me doing day by day is no more to be done day by day than repartees or lyric poetry . . . I can assure you that I am *not* doing anything . . . in the vein of the *Time Machine* and I never intend to . . ."

5 *July* 1900: ". . . No, it is *not* 'Balzac first and the rest nowhere.' Balzac is an Egyptian temple and damned dark and stuffy in places to Turgenev's Corinthian capitals, Dickens is a barn with astonishing gargoyles and the English novel like the Gothic cathedral is too big a thing for a complete specimen ever to get itself done. For my own part I am a purblind laborious intelligence exploring that cell of Being called Wells and I resent your Balzac. . ."

19 *Aug.* 1901: A long letter (8 pp.) written in mock anger and marked "Private and abusive." ". . . There is a blindness to certain qualities that puts you, so far as they are concerned, outside the elect, a tone deafness. You so manifestly are not up to Turgenev any more than you are up to Dickens or 'Love and Mr. Lewisham' . . . Well, well. For me you are part of the Great Public, I presume. I am doomed to write 'scientific' romances and short stories for you creatures of the mob, and my novels must be my private dissipation . . ."

Lot 164 *continued.*

17 *Oct.* 1901: "I hope you are serious when you speak of my greatness . . . Mainly just now I'm meditating on a something which is really this time to get me all together and reconcile all my aspects—something in the form of a lax extravaganza of the Rabelais type superposed on interlocutors such as one gets in Tristram Shandy. . ."

8 *Feb.* 1902: regarding an article on Wells which Bennett had been asked to write: ". . . The Gt. American public has for the most part never heard of me. Paragraphs circulate to the effect that I was a 'dry goods clerk.' . . ."

9 *Sept.* 1902: "'Anna' to hand . . . Meanwhile learn that *The Wings of the Dove* is a book to read in and learn from. There are things in it *you* couldn't do, *I* couldn't do, nobody could do but James. . ."

9 *Sept.* 1902: a long friendly criticism of "*Anna of the Five Towns*" (6 *pp.*): ". . . 'Anna' is very good indeed. . . Your style is not of course my style and there's not three consecutive sentences I should let stand if I had the rewriting of it, but that is partly individual difference. Partly it isn't. Partly it is that—blessed thought!—you are not yet artistically adult . . . on the whole I should describe my impressions as being that of a photograph a little under-developed. . ."

22 *Sept.* 1902: "You'll come to a proper view of style in time by degrees and your attitude towards my criticisms shows nothing but the restiveness proper to a young man of spirit. . ."

20 *Aug.* 1903: "'*The Truth about an Author*' is literature; '*Leonora,*' as you will some day come to see is no more than a creditable performance. In the former you are saturated in knowledge, and the result is altogether happy—the latter—the latter is a matter for discussion. The dreadful thing is the death of the husband, I don't see how you can forgive yourself that, and the subsequent petering out of the book. And anyhow you haven't wrung the guts of life though ever and again you get astonishingly near the illusion. One is impressed by the idea that the clever Bennett is going to be a fearful job for the artist Bennett to elude. . ."

20 *May* 1904: after reading "*A Great Man*": ". . . You don't know quite how well you can do this sort of thing and consequently you don't do it quite so well as you could—you hurry out of it at last. For all that it's first rate and human and with something personal and distinctive that *Leonora* lacked . . . I'd congratulate most men I know on this book. As for congratulating *you*—I don't know. I think you might have done it better."

25 *Sep.* 1905, after reading "*Sacred and Profane Love*": "It *is* good and it *is* bad and it is most interesting and readable . . . Your English though is much less clean and simple than it was—stresses in the epithets, and a surface of hard bright points. And I feel more than ever the difference between our minds. You are always taking surface values that I

Lot 164 *continued.*

reject, hotels are not luxurious, *trains-de-luxe* are full of coal grit, *chefs* and pianists are not marvellous persons, dramatic triumphs are silly uproars. But it isn't irony—you believe in these things . . . For some unfathomable reason you don't penetrate. You are like George Moore. You have probably never been in love. I doubt if ever you weep. You have no passion for Justice. You prefer 'style' to beauty. You are not a poet, you are not a genius. But you are a dear delightful person and please let me know what time you come to England."

3 *Feb.* 1906: "It's all yours is *Hugo*—and nobody but you could have done it. It's grandio-Bennett-esque, it is magnified and distorted and glittering and absurd and we like it no end. We rejoice in you and salute you. . ."

27 *Nov.* 1906: '*Whom God hath joined*' is really a most extraordinary good novel, full of knowledge and deft handling and a loving sense of social situation. . . I think I like it best of all your works. . ."

[1907]: ". . . '*The Grim Smile*' is I think your high watermark so far. I read it and admire and envy a pen wonderfully under control and now astonishingly expert—I regret dissolute years. You get in now nearly all your natural loveliness of invention and humour. Never before have you got 50% of that."

10 *July* [1908]: "'*Buried Alive*' is ripping good stuff. . . It's easy and skilful and humorous and daring and everything it ought to be. . ."

[1908] written on a card in the form of a "First Notice":—"*The Old Wives' Tale.* Ripping, enormous various Balzac . Arnold has surpassed himself. No further question of *First Rank.* . . We are satisfied with our Bennett. There are only two real contemporary swell novelists under 50. He is one."

[1908] a fine letter in praise of *The Old Wives' Tale* (4 *pp.*): ". . . I think the book a quite pre-eminent novel so that it at least doubles your size in my estimation. It is far too big, too fine, and too restrained to get at first anything like the recognition it is bound in the long run to bring you . . . I am certain it will secure you the respect of all the distinguished critics who are now consuming gripe-water and such like. It is all at such a high level that one does not know where to begin commending, but I think the high light for me is the bakehouse glimpse of Sam Povey. But the knowledge, the detail, the spirit! From first to last it *never* fails. . . . Go on great man!"

[1911] ". . . Your corrections are wonderful and precious. You have the best mind in Europe (in many respects) and I thank you very gratefully. . ."

1 *Nov.* 1923: "I have to join the Chorus. *Riceyman Steps* is a great book. I hate to go back on an old friend but I think it is as good or better than *The Old Wives' Tale.* . . ."

Lot 164 *continued.*

20 *Oct.* 1924: "I have been reading (with admiration and delight) in *Elsie and the Child.* . . For sheer unadulterated skill '*The Paper Cap*' makes me bow. You are the master craftsman. There is no one like you."

7 *Oct.* 1930: after reading "*Imperial Palace*": ". . . You are the best friend I've ever had. This may colour my vision. I don't think it does. We are also contemporary writers and that alone ought to keep us clear headed about each other. But this big book of yours seems to me a really great book. I've read it with much the same surprise and delight that I felt about the *Old Wives' Tale.* It's amazingly complete. It's your complete conquest of a world you've raided time after time—not always to my satisfaction. It's an immense picture of a social phase and there is not a character in it that isn't freshly observed true to type and individual—so far as I can check you. . ."

⁂ Included in the lot is the Note on H. G. Wells, written by Arnold Bennett for Sir William Rothenstein's "Twenty-four Portraits," 1920, HOLOGRAPH, 1 *p.* 4*to, dated*: "10. 5. 20."

165 WHITTEN (WILFRED) Thirty-eight A.L.s. and 2 Cards, 9 *pp.* 8*vo and* 53 *pp.* 4*to,* and Twelve Typed L.s., *mostly signed initials,* to Arnold Bennett, mainly concerning his contributions to "The Academy" and "T.P.'s Weekly," [1900-06]—ARCHER (WILLIAM) Three A.L.s. and Two Cards to Arnold Bennett, 7 *pp.* 8*vo and* 1 *p.* 4*to,* and Two Typed L.s., 12 Feb. 1909 - 24 July 1918—JONES (H. FESTING) Sixteen A.L.s., 19 *pp.* 8*vo,* 29 Apr. 1922 - 15 Dec. 1926; and other Letters from DIXON SCOTT, and AUSTIN HARRISON, with carbon copies of some letters from Bennett

166 WOLFE (EDWARD) Twenty-three A.L.s. and Four Cards to Arnold Bennett, a few containing drawings, *about* 48 *pp.* 8*vo and* 15 *pp.* 4*to,* 29 *Dec.* 1918 - 18 March 1925—ROBERTS (WILLIAM) Three A.L.s., Nov. 1919—WADSWORTH (EDWARD) Six A.L.s., Nov. 1919 - Sept. 1920, with carbon copies of some of Bennett's letters, etc.

167 WOLFE (HUMBERT) Eleven A.L.s. to Arnold Bennett, 12 *pp.* 8*vo and* 2 *pp.* 4*to,* and Eight Typed L.s., 5 Nov. 1926 - 28 Apr. 1930—MURRY (J. MIDDLETON) Seventeen A.L.s. and Three Cards, 16 *pp.* 8*vo and* 11 *pp.* 4*to,* 7 Dec. 1920 - 23 Sept. 1929—ELIOT (T. S.) Six A.L.s., 2½ *pp.* 8*vo and* 4 *pp.* 4*to,* and Ten Typed L.s., 14 Dec. 1918 - 14 Oct. 1927; and A.L.s. from RICHARD CURLE (2); SIR PHILIP GIBBS (5); HUBERT GRIFFITHS (18); PHILIP GUEDELLA (2); C. E. BECHOFER ROBERTS (2); W. J. TURNER (9), mostly on literary matters, with carbon copies of many letters from Bennett.

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LOT		£	s.	d.
61	Bennett, Mrs.	2	10	0
62	Maggs	4	10	0
63	Edwards	8	10	0
64	Maggs	16	0	0
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67	Davis, O. H.	11	0	0
68	Bennett, Mrs.	11	0	0
69	Hopkinson	9	0	0
70	Maggs	6	0	0
71	Elkin Mathews	11	10	0
72	Maggs	7	0	0
73	Maggs	10	0	0
74	Elkin Mathews	5	0	0
75	Stonehill	5	10	0
76	Maggs	2	0	0
77	Maggs	26	0	0
78	Maggs	7	10	0
79	Stonehill	9	10	0
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81	Williams, Dr. H.	4	0	0
82	Stonehill	5	0	0
83	Elkin Mathews	10	0	0
84	Maggs	23	0	0
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86	Maggs	5	0	0
87	Stonehill	6	0	0
88	Elkin Mathews	20	0	0
89	Maggs	3	10	0
90	Maggs	6	10	0
91	Maggs	8	0	0
92	Maggs	10	10	0
93	Patch	47	0	0
94	Maggs	10	0	0
95	Maggs	9	10	0
96	Ogden	11	10	0
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98	Bennett, Mrs.	11	10	0
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101	Moody, Mrs.	10	10	0
102	Maggs	10	0	0
103	Ogden	11	0	0
104	Thelluson, Mrs.	3	10	0
105	Ogden	6	10	0
106	Ogden	7	10	0
107	Rota	18	0	0
108	Maggs	7	10	0
109	Patch	3	0	0
110	Patch	3	0	0
111	Patch	4	0	0
112	Maggs	8	10	0
113	Hollings	6	10	0
114	Ogden	5	0	0
115	Moody, Mrs.	10	0	0
116	Hopkinson	1	0	0
117	Ogden	5	0	0
118	Stonehill	5	0	0
119	Bain	5	10	0
120	Heise	5	10	0
121	Rothschild, V.	14	0	0
122	Elkin Mathews	24	0	0
123	Elkin Mathews	26	0	0
124	Ogden	52	0	0
125	Rota	4	0	0
126	Meade, W.	4	0	0
127	Passed			
128	Ogden	4	0	0
129	Stonehill	1	0	0
130	Ogden	2	10	0
131	Stonehill	54	0	0
132	King	2	0	0
133	Ogden	9	10	0
134	Ogden	3	10	0
135	Hollings	5	10	0
136	American Autograph Shop	13	0	0
137	Hollings	3	0	0
138	Rothschild, V.	11	0	0
139	Hyman	2	0	0
140	Maggs	2	0	0
141	Maggs	3	0	0
142	Rota	3	10	0
143	Rota	1	0	0
144	Myers	4	0	0
145	Maggs	4	10	0
146	Ogden	6	10	0
147	Hollings	6	10	0
148	Ogden	8	10	0
149	Agate, J.	6	0	0
150	Rothschild, V.	18	0	0
151	Payne	3	0	0
152	Hollings	2	0	0
153	Elkin Mathews	11	0	0
154	Stonehill	2	10	0
155	Stevens, B. F.	27	0	0
156	Stonehill	10	10	0
157	Ogden	5	0	0
158	Elkin Mathews	5	10	0
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5	Menken	390	0	0
6	Maggs	54	0	0
7	Myers	7	10	0
8	Myers	7	0	0
9	Myers	11	0	0
10	Maggs	60	0	0
11	Bain	50	0	0
12	Maggs	40	0	0
13	Maggs	36	0	0
14	Moody, Mrs.	26	0	0
15	Maggs	22	0	0
16	Bagguley	48	0	0
17	Maggs	18	0	0
18	Myers	25	0	0
19	Elkin Mathews	10	0	0
20	Smith, R.	200	0	0
21	Elkin Mathews	50	0	0
22	Maggs	6	0	0
23	Maggs	6	0	0
24	Paine	5	0	0
25	Maggs	5	0	0
26	Maggs	5	0	0
27	Maggs	4	0	0
28	Maggs	4	0	0
29	Maggs	4	0	0
30	Maggs	4	0	0
31	Beadmore	5	0	0
32	Maggs	4	0	0
33	Maggs	4	0	0
34	Hyman	4	0	0
35	Maggs	6	0	0
36	Hyman	4	0	0
37	Maggs	4	10	0
38	Edwards	4	0	0
39	Maggs	4	0	0
40	Bagguley	4	0	0
41	King	15	0	0
42	Edwards	9	0	0
43	Maggs	4	0	0
44	Maggs	4	0	0
45	Bagguley	4	0	0
46	Elkin Mathews	4	0	0
47	Maggs	4	10	0
48	Maggs	3	10	0
49	Elkin Mathews	4	0	0
50	Maggs	4	10	0
51	Elkin Mathews	3	10	0
52	Elkin Mathews	10	0	0
53	Elkin Mathews	4	0	0
54	Maggs	4	10	0
55	Elkin Mathews	4	0	0
56	Elkin Mathews	5	0	0
57	Elkin Mathews	5	0	0
58	Maggs	5	10	0
59	Maggs	5	10	0
60	Elkin Mathews	21	0	0